

KERAMIC STUDIO

Vol. XV. No. 5.

SYRACUSE, NEW YORK

September 1913



T seems to us that no more valuable editorial could be given you this month than this letter, which has just been received and which we publish in full:

Topeka, Kansas

Our club, called the Ceramic Art Club, having read your most excellent article in the February number of *Keramic Studio*, concerning the

proper value of club organization, the president asked me to tell a little of our club, which has just completed a most harmonious fourteen years of existence.

Our aim has been first and foremost, educational, rather than financial, and we are all agreed that therein lies our chief reason for existing so long and harmoniously as we have.

Soon after joining the Club I made a visit to a city considerably larger than ours in a nearby state and called at a number of studios. When I inquired about club organization they said, "We can't keep up any membership," and asked how we managed to do it, so I came home with the thought in mind to find out the reason and benefit of club membership.

When I say our first aim is educational rather than financial, it is not because we were born with silver spoons in our mouths, so to speak, and need not the money, in fact, most of the members are indeed glad of the income derived from sale of china, orders, and instruction, (and some are entirely dependent on this income). We have teachers in our club far above the average, who make a profitable livelihood in ceramic art and bring to us the best things from their travels and study with the foremost china decorators. With the aid of these leaders in our club, we aim to maintain a certain standard of work and in this way the financial part seems to be solved.

We endorse the statement that there is a certain public for each sort of work and that it does not pay to run down another's work and this, in part, is the secret of our loyalty and good fellowship. Then we have never known what it means to strive for office. We have no agreement that we shall boost some certain friend for office, but go to the meeting with the idea of bestowing the offices upon those who will be *induced* to accept.

Instead of selling articles at our yearly exhibit, we simply invite the public to enjoy the display with us and, later, those who would buy or give orders, go to the several studios or friends to make their negotiations.

The expenses attached to the displays have been small as one of the members, having a suitable room, has, yearly, generously opened her home for the exhibit, and this year the Y. W. C. A. is asking us to exhibit in their rooms. So, without effort or expense, we are provided a good place for exhibition.

At present we have a club-membership of twenty-two, and for the last year's work each member was to exhibit five original pieces. We are sending photographs of some of the original work on display.

But, after all, work is for the worker, and in our efforts to raise our standards and work up to our ideals, ("Creation, not Imitation," is our Club Motto) we have no time nor

desire for petty jealousies nor personal laudation, our leaders being large hearted, large minded and knowing that the way of attainment in club organization is not by selfish effort, but by hearty co-operation.

E. Blinn.

We add a resume of the year book of the Topeka Ceramic Club as an object lesson to all interested in club work. It is tastefully printed on good paper and shows that the work is carefully planned ahead so that all know toward what subjects they are working and on what to be informed. In small details it could vary in different locations but in the main it makes a good model upon which to form a working ceramic club.

The heights by great men reached and kept,
Were not attained by sudden flight;
But they, while their companions slept,
Were plodding upward in the night.

Club Motto: Not Imitation, but Creation is the aim.—Emerson.

Club Flower: The Rose.

Program: Names of ladies entertaining, roll call, business session, reading of papers, social hour, class day.

Officers: President, Mrs. J. S. Ensminger; Vice President, Mrs. W. P. Bishop; Secretary, Mrs. C. C. Hammond; Treasurer, Mrs. J. H. Stuart.

The class day lessons directed by Miss Kathaleen McNutt. The last sentence of Section 3, Rule 4, of the "Rules of the Topeka Ceramic Art Club" reads: Members failing to comply with the program shall be fined one dollar.

September Sixth: Vacation echoes, Talk on Color Harmony, Discussion, Texas Clay.

September Twenty-seventh: Class Day.

October Eleventh: Demonstration on Luster, Designed Cup and Saucer, Selected Subject.

October Twenty-fifth: Class Day.

November Eighth: What Interests Me in China, Discussion, A Lesson on Original Bowl.

November Twenty-second: Class Day.

January Third: Paper: Inspirational Design, Discussion, Where I Go for Origin in Design.

January Seventeenth: Class Day.

January Thirty-first: What I know of Enamels, Ancient Ornament as Applied to Ceramics.

February Fourteenth: Class Day.

February Twenty-eighth: Original Plate to be designed by Miss Witter to be interpreted by each member of the Club for the exhibit, Evolution of Ceramic Decoration.

March Fourteenth: Class Day.

March Twenty-eighth: My Conversion from the Naturalistic to the Conventional, Discussion, Designers of to-day, Election of officers.

April Eleventh: Class Day.

April Twenty-fifth: In what way have I derived benefit from the work of the Club, Discussion, Color in Nature.

May Ninth: What Design Has Done for Me, Discussion, Finished Conventional Piece, Ideas Gathered by the Way.

May Twenty-Second and Third: Fourteenth Annual Exhibit, Thursday and Friday, Afternoons and Evenings. The Ceramic Art Club with the aim to make its high calling and purpose clear endeavors each year to give to Topeka the progressive step obtained, and by continual advancement each succeeding twelfth month will show determined study and the right interpretation of decorated china.

RULES OF THE CLUB

RULE I.

Section 1. This Club shall be called "Topeka Ceramic Art Club."

Section 2. The object of this club shall be the promotion of friendly intercourse among china decorators, encouragement of Ceramic Art and study of History of Manufacture and Decoration of Pottery.



TOPEKA CERAMIC ART CLUB EXHIBIT

Top Row—Jardiniere, Mrs. Stuart. Bowl, Mrs. Jones. Punch Set, Mrs. Boone.
Bowl, Mrs. Doneyson. Vase, Mrs. Culp.
2nd Row—Bowl, Mrs. Swartz. Bowl, Mrs. Boone. Bowl, Mrs. Stevens. Sandwich
Plate, Mrs. Stuart. Bowl, Mrs. Bishop. Jelly Jar, Mrs. Bishop.
3rd Row—Dresser Set, Mrs. Jones. Vase, Mrs. Blinn. Vase, Mrs. Ware. Toilet Set,
Mrs. McDonough. Vase, Miss Lindsey. Tea Set, Mrs. Blinn. Toilet Set,
Mrs. Lyman.

RULE II.

Section 1. This club shall consist of active and honorary members. Only active members can take part in the business of the club or hold office.

Section 2. The membership shall be limited to thirty. Application for membership shall be made at one meeting through some member of the club in good standing and voted upon at the succeeding meeting—admittance to the club requiring an unanimous vote of members present.

Section 3. Each active member shall be required to exhibit five or more pieces at the annual exhibit. All pieces may be for sale and a commission of ten per cent. paid the club. Circumstances rendering compliance with this rule impossible must be reported to the President and she shall grant exemption from this duty if she deems it expedient. "To become an active member the applicant must comply with the rules of the annual exhibit."

Section 4. Re-instatement of former members shall be at the pleasure of the club if the membership is not full.

RULE III.

Section 1. The officers of the club shall be President, Vice-President, Secretary and Treasurer, these officers to be elected by written ballot at the annual meeting and shall form the executive committee.

RULE IV.

Section 1. The club shall hold regular meetings semi-monthly.

Top Row—Tray, Miss Mayhew. Plate, Mrs. Stevens. Compote, Mrs. Boone.
Plate, Mrs. Stevens. Tray, Mrs. Bishop.
2nd Row—Enamel Box, Miss Lindsey. Vase, Miss Hammond. Nut Set, Miss
Witmer. Plate, Miss Witmer. Nut Set, Mrs. Hammond. Tankard, Mrs.
Stuart.
3rd Row—Tea Pot, Mrs. Stevens. Tea Caddy, Miss Fuller. Jardiniere, Mrs. Ens-
minger. Incense Jar, Miss Berry. Landscape, Mrs. Blinn. Jardiniere,
Mrs. Hammond. Plate, Mrs. Ensinger.

Section 2. "Unexcused absence from three consecutive meetings shall be considered equivalent to resignation and the delinquent member shall be notified by the Secretary and if not excused or in attendance at the next regular meeting of the club her name shall be stricken from the roll."

Section 3. Members shall be fined ten cents for absence unless seriously ill or absent from the city and five cents for tardiness at meetings. Members failing to comply with the program shall be fined one dollar.

Section 4. The annual election of officers shall take place at the regular March meeting. Seven members shall constitute a quorum.

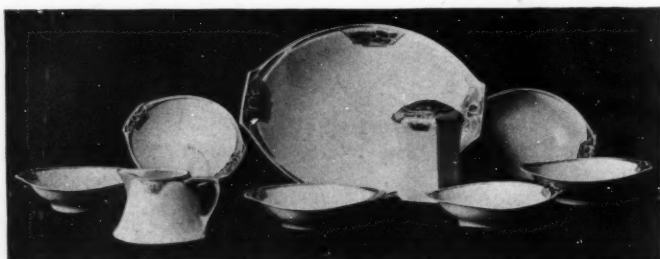
Section 5. The membership fee shall be one dollar and seventy-five cents. All membership fees must be paid at time of annual exhibit and no member allowed to exhibit work without payment of dues. All persons admitted to the club after the exhibit shall pay an admission fee of one dollar.

Order of business:—Calling the roll, reading and adopting minutes of last meeting, communications, reports of committees, settlement of accounts, unfinished business, new business, program.

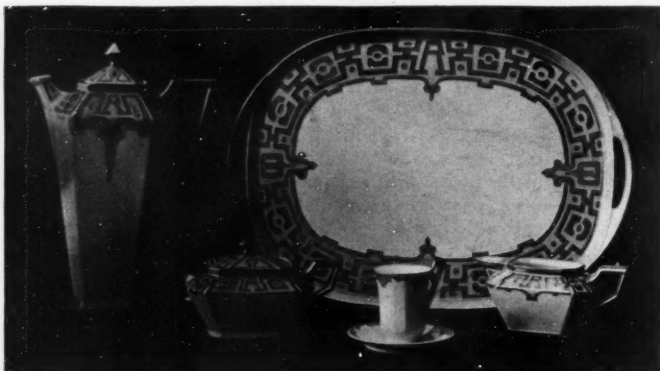
RULE V.

Section 1. Foregoing rules may be altered at a regular or special meeting appointed by the President for the purpose.

Section 2. Notice of such meeting shall be given by the Secretary.



ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
MAUDE BROSNAN



ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
LOUISE ROESCH

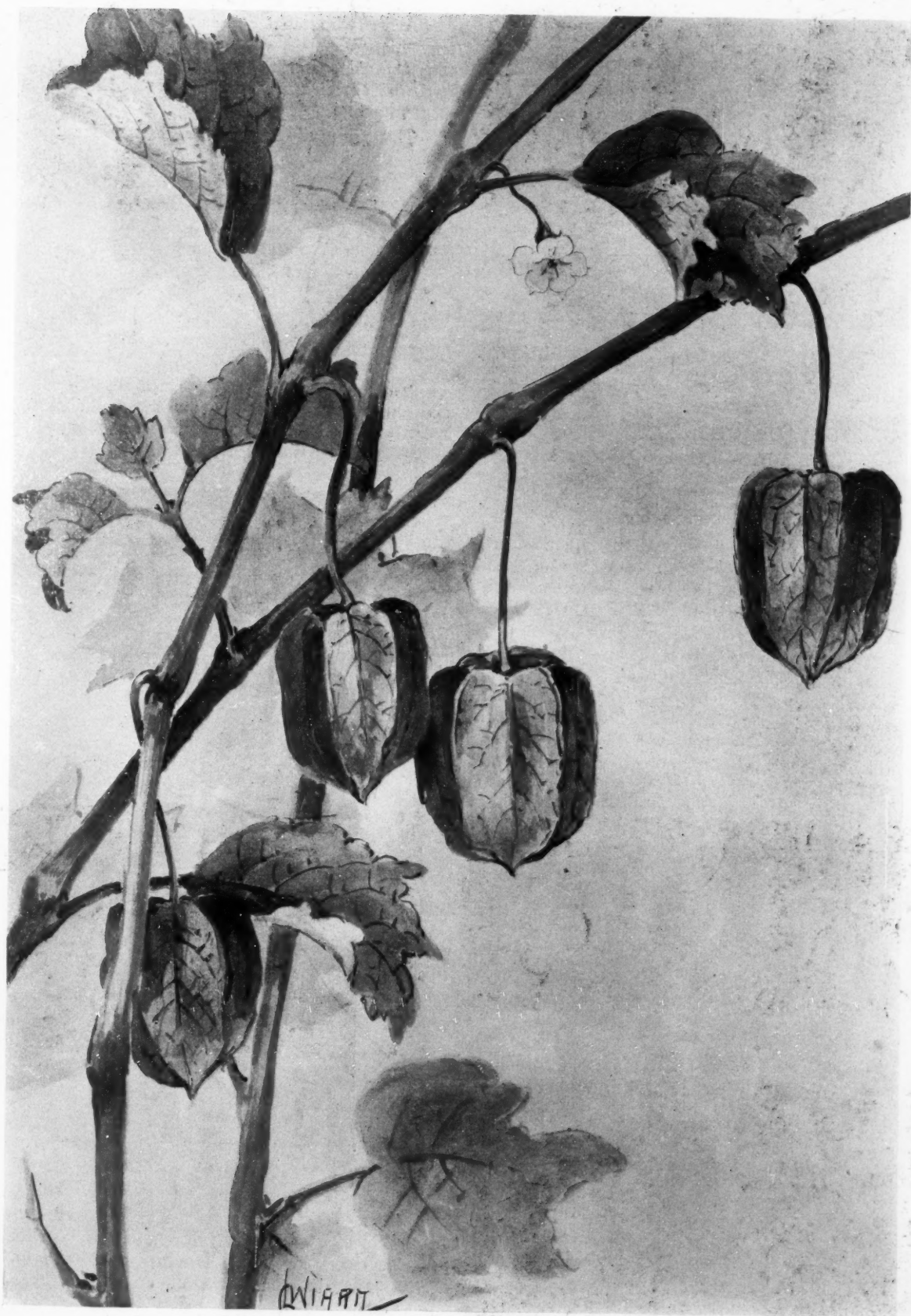


ST. MARY'S ACADEMY AND COLLEGE, PORTLAND, OREGON
HELEN CLEMONS

WILD WOODS DESIGN COMPETITION CLOSES OCTOBER 10, 1913

In the editorial of June, 1913, we advised you to go to the woods for inspiration with a view to taking part in the fall competition for conventionalisations of wild flowers. This competition will close October 10th. Make your careful drawing of flower, leaf and stem, then make conventionalised units of flower and leaf, a page of these, then a page of semi-conventionalised designs, i. e., small flower panels connected with conventional or geometrical design or small semi-conventional flower arrangements of borders, finally a page of conventional designs applied to straight and curved edges, all from the same flower.

For details and prizes see last page of cover.



JAPANESE LANTERN PLANT—C. L. WIARD

(Treatment page 108)



No. 19. *Modern application of primitive process.* Japanese bowl, inlaid decoration. The incisions in the brown body are filled with white slip. This style of decoration was very much used by old Korean potters. (This illustration should have been published in August issue (inlaid decoration) but was not ready in time.)

TECHNICAL STUDY ON THE DECORATION OF ART CERAMICS—(Concluded)

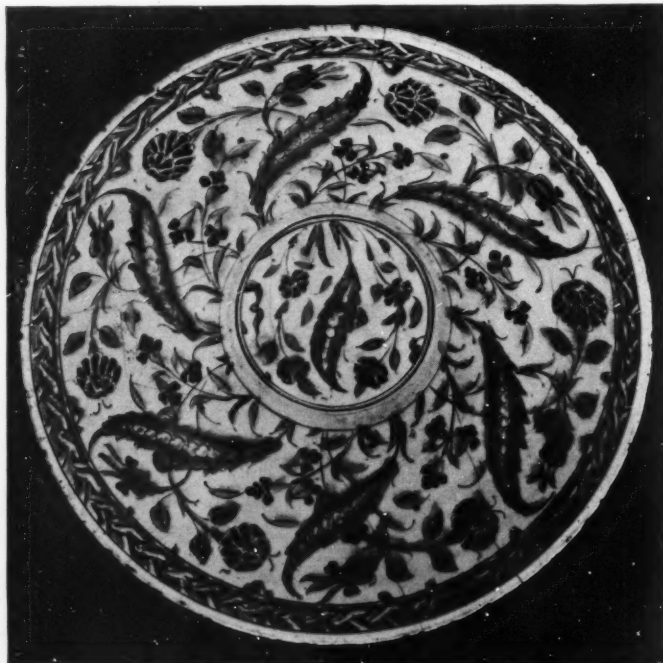
Louis Franchet

Excised Decoration (continued)

THE excising on biscuit or fired body was practiced on a large scale by Italo-Greek potters, but only on ceramics previously covered with the beautiful black enamel which was used by nearly all the old potters of the Mediterranean sea countries. The following method was used:

Using a pottery body of fine grain and only slightly colored with iron oxide, they applied a very thin and very regular coat of a black enamel, the basis of which was ferroso-ferric oxide. The firing was done at about 800° C. On the fired piece the design was traced, then the background was removed to a depth which did not much exceed 1-10th of a millimeter.

These potteries had naturally a light pinkish color after firing, and the excised decoration in a slightly lustrous mat



No. 20. *Recent process.* Western Asia pottery bowl (so-called Rhodian). XVI to XVII Century. Painting with colors over raw tin enamel. In the Metropolitan Museum of Art, New York, gift of W. B. Osgood Field.

black, over the natural light, mat ground of the pottery, produced an extremely harmonious and beautiful effect.

Artists who might be tempted to revive this fine ceramic may prepare a black enamel which will present less difficulties than the old enamels, by using magnetite or natural ferroso-ferric oxide, which is common in North America as well as in all countries.

This preparation may be made as follows:

Magnetite.....	38
Manganese oxide.....	20
Tin oxide.....	4
Flux as below.....	38

This is ground in water very fine.

The flux is made of:

Flint.....	50	} fritted and ground
Minium.....	20	
Chalk.....	15	
Soda carbonate.....	5	

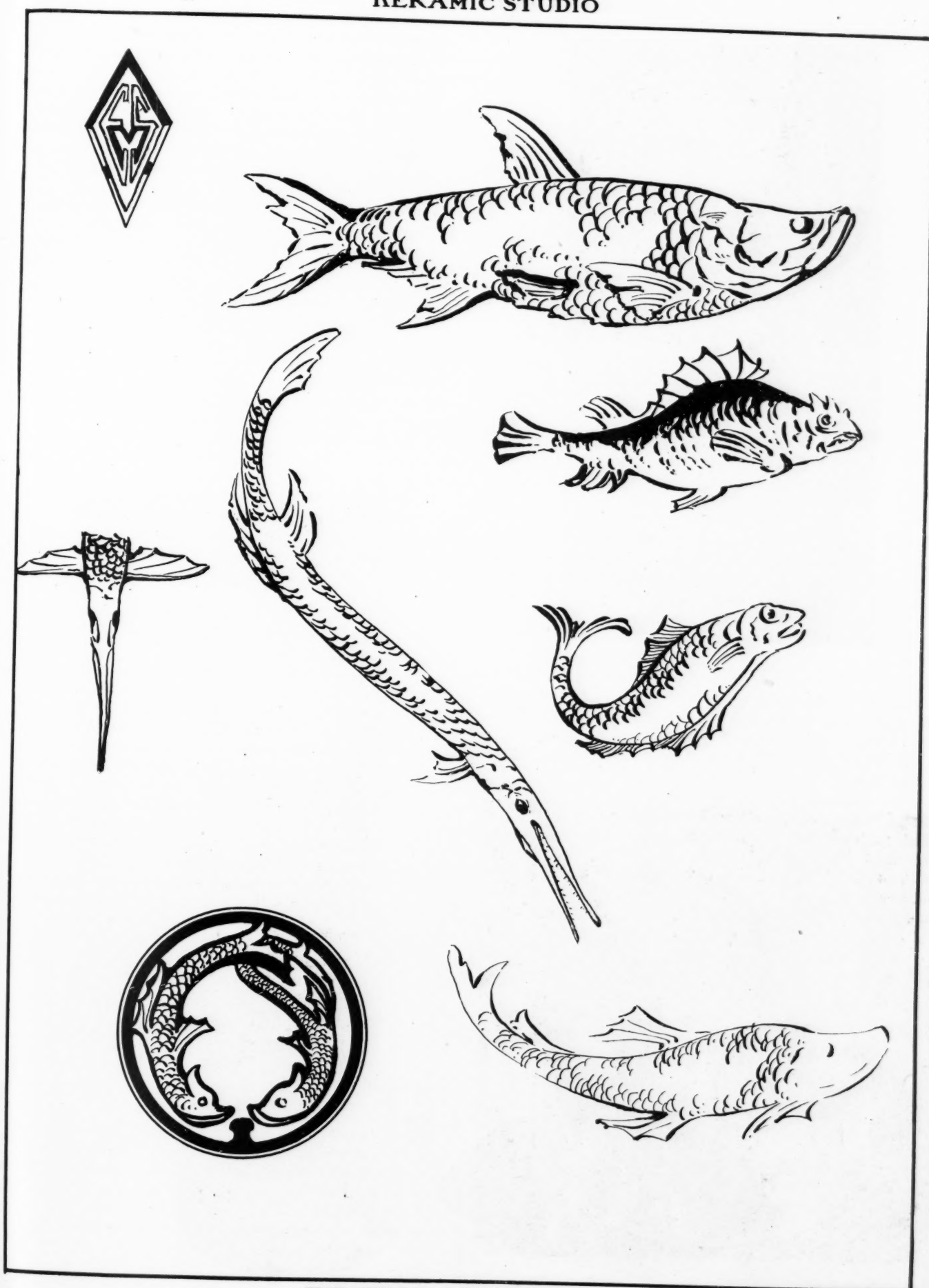
The amount of flux which I mention (38) will be modified according to the temperature at which the piece is fired, it must be regulated so as to produce a mat glaze, covering the surface well even if applied very thin.



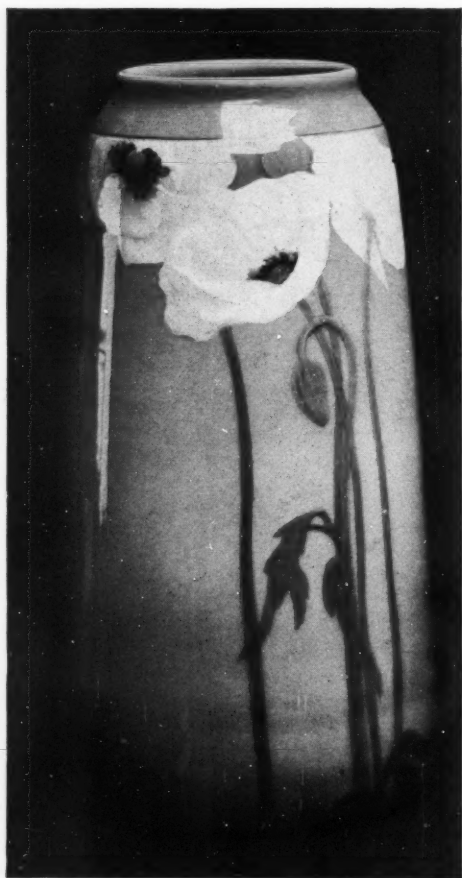
No. 21. *Recent process.* Chinese blue and white porcelain vase with metal mounts. K'ang Hsi period, 1662-1722. Painting with colors under the glaze. In the Metropolitan Museum of Art, New York.

An artist having a true feeling for color, may with this excised decoration use polychrome effects, provided that the various colors harmonize together, and that too contrasty colors, which are unfortunately used by many modern ceramists, be avoided.

Besides the black glaze which I have just described, I wish to mention another ferruginous product giving very interesting black, auburn and reddish brown tones. It is a product which has not yet been used for this, so far as I know,



FISH STUDIES—EDNA MANN SHOVER



No. 22. Modern application of primitive process. Rookwood pottery vase, by Lenore Asbury. Painting with slip under the glaze.

I mean the scoriae constituting the refuse left by the reduction of iron ores. There are two kinds of these scoriae:

1—Those coming from the modern blast furnaces.

2—Those coming from the reduction of iron ores in the Catalan furnace.

The former cannot be used when they are completely vitrified in the shape of a translucent glass. One must select those which look like lava or metal, and which are also quite common.

The other kind of scoriae, those from the Catalan furnace are very seldom vitrified and are consequently very good for our purpose.

These scoriae are nothing but a silicate of iron, often calcareous or aluminous, according to the nature of the iron ore treated.

This product is ground very fine, washed several times, and used as a glaze. It is applied *very thin* and if the firing is stopped at the time when the vitrification begins, one obtains a mat glaze, the tones of which, on the same piece, will vary according to the atmospheric modifications which occur in the kiln in the course of firing.

The point of fusion of this glaze will vary according to the composition of the scoria, from 900° C. to 1200° C.

It will then have to be regulated as follows: selecting a lot of scoriae weighing from 10 to 20 pounds (a very small quantity, but we should not forget that we are talking art ceramics, not industrial work), the mass will be ground as fine as vitrifiable porcelain colors (screen 250). Then it will be tested at the point of firing which the artist general uses. If it is found that the glaze is too hard, it will be softened with the flux which I have described above trying carefully the addition of flux in small doses, 3%, 5%, 8%, 10%, etc., as it is important to obtain a mat color, not a brilliant one.

A blacker tone may be obtained by the addition of 5 to 15% manganese oxide, not forgetting that manganese has a tendency to slightly increase the fusibility.

I think that by showing in a general way, as I have done, some processes of decoration to which we owe remarkable works of art, the tradition of which has since been lost, artists will realize that there is much to do in that line.

Painted Decoration

I wish now to say a few words about painted decoration such as it was understood by primitive potters, before the discovery of vitrifiable matters.

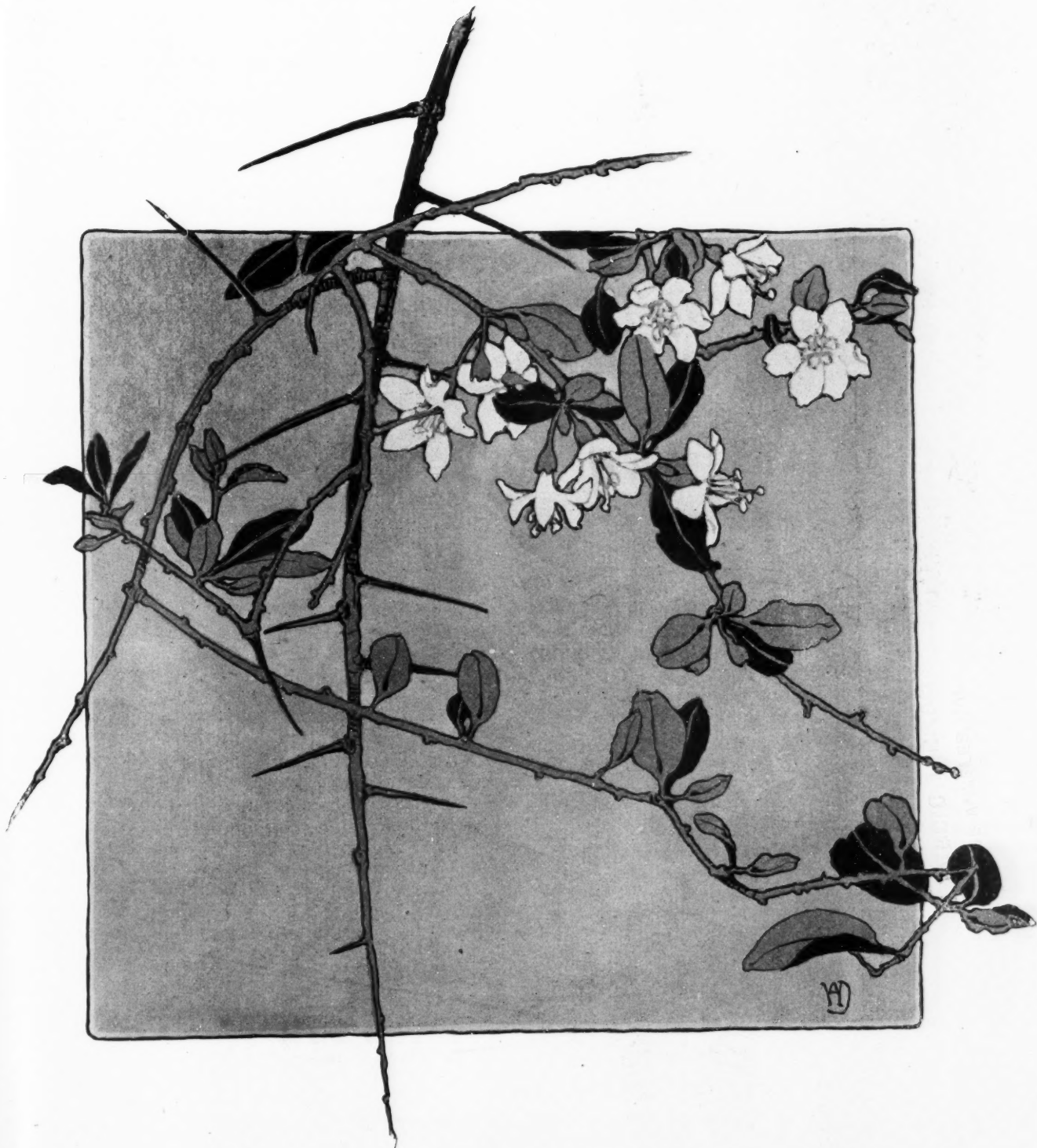
Everybody knows that the three tones which were used by the marvelous artists of old Greece are: black, red and white.

There is not the slightest doubt that Greek ceramics were the development of the much older art of the potters of the Aegean sea, who themselves had only perfected the still older processes from Egypt and Asia. The palette used by the Aegean potters was more complex than that of the Greeks. Besides the black, red and white, it contained brown, orange and violet. All these colors, except black, were constituted of clays and ochres which were applied on the raw body and which were burnt like ordinary colors.

And it is extremely interesting to compare the colors used by the Aegean potters with those used in South America,



No. 23. Primitive Process. Pre-Columbian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.



THORN VINE—ALICE W. DONALDSON

(Treatment by Kathryn E. Cherry)

TRACE design in then outline with Grey for Flesh and fire. Then oil the background with the Dusting Medium and dust it in with Deep Ivory, then clean out the flowers and leaves carefully, paint flowers with Apple Green and Violet which will make a delicate grey if applied very thin, then

paint light leaves with Apple Green and dark leaves with Brown Green and Shading Green. The centers of flowers are Albert Yellow, the thorns are Blood Red with a touch of Ruby.

Third fire—Paint stems with Auburn Brown, shade flowers with Yellow Brown and Brown Green.



No. 24. *Primitive Process*. Pre-Columbian pottery from Niveria (Peru). Painting with ochres or clay. From the Berthon collection, Paris.

before the conquest. We find there the same thought, born among people of very different races, but, who, although they had neither the same customs, nor the same arts, nor the same means of execution, seem to have met in the same conception of the beautiful.

Greek potters executed their admirable paintings with colors which in fact were vitrifiable, but were left mat with a peculiar lustre which we do not find in our modern glazes and enamels. These colors, thus used, were much more effective for paintings than if they had had the factitious brilliancy due to a complete vitrification. However, Greeks knew the real enamels, the preparation of which they had found in Egypt, but it seems that they did not consider them as a necessary addition to a craft which is in itself a powerful expression of artistic beauty.

In South America potters do not seem to have found natural products capable of vitrification at the low temperature at which they burnt the ware. But they found colored clays, which, when finely ground and applied on raw, left on the surface of the pottery, after firing, a very resistant covering, capable of acquiring by rubbing a beautiful lustre resembling



No. 25. *Primitive process*. Pre-Columbian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.

exactly Greek colors. And thus South Americans adopted a decorative technique, which is so similar to that of the Greeks, that it was undoubtedly conceived in the same spirit. Greeks have reproduced on their vases scenes of every day life and mythological scenes. South Americans have mostly reproduced symbols and allegorical figures, the meaning of which often escapes us.

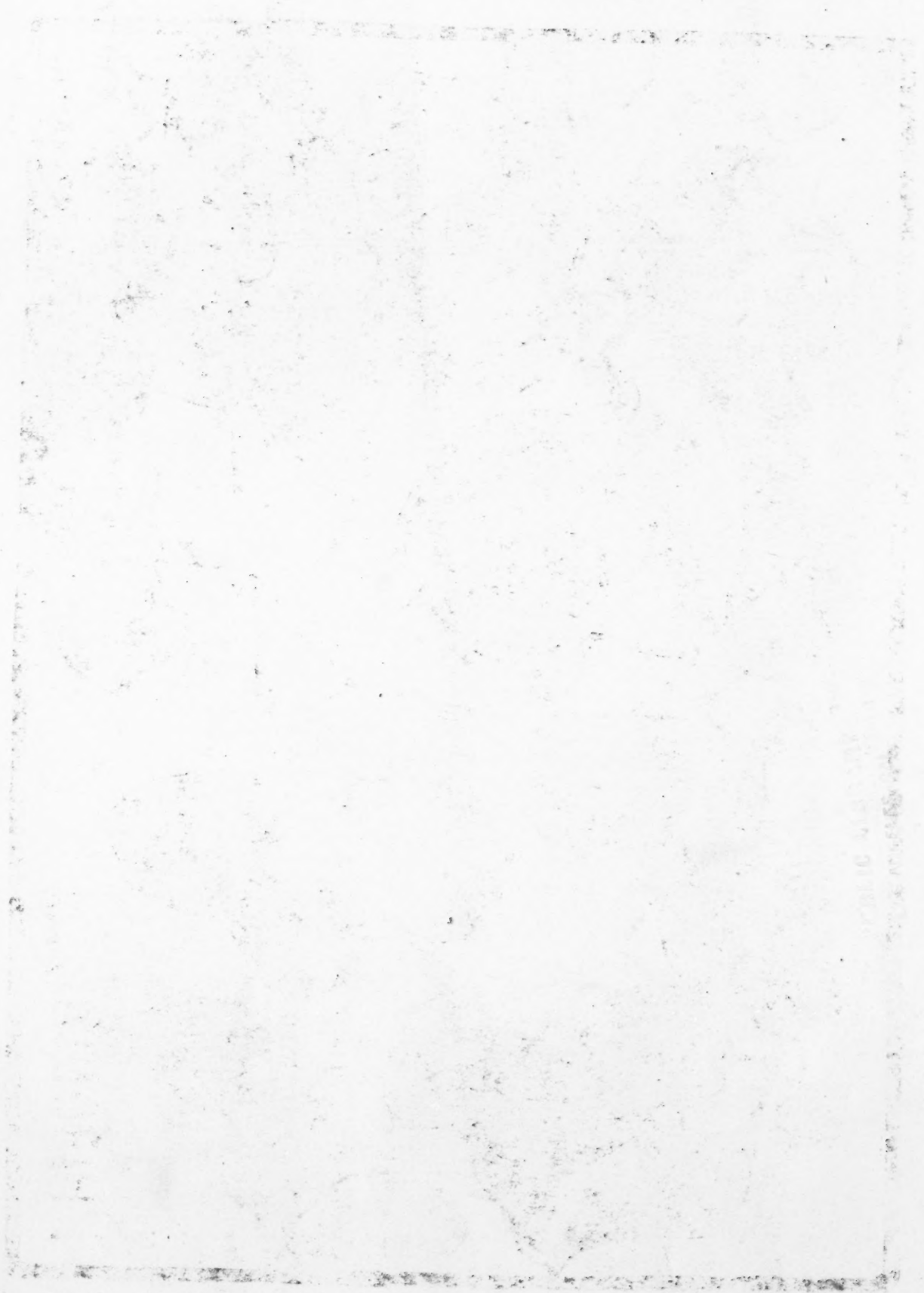
These curious paintings which reveal to us customs of far away times, should not serve as a model for our modern ceramic decoration. Nearly all attempts which have been made to revive some of the master pieces of the old arts, have failed, because artists have tried to *copy* them instead of being *inspired* by them.

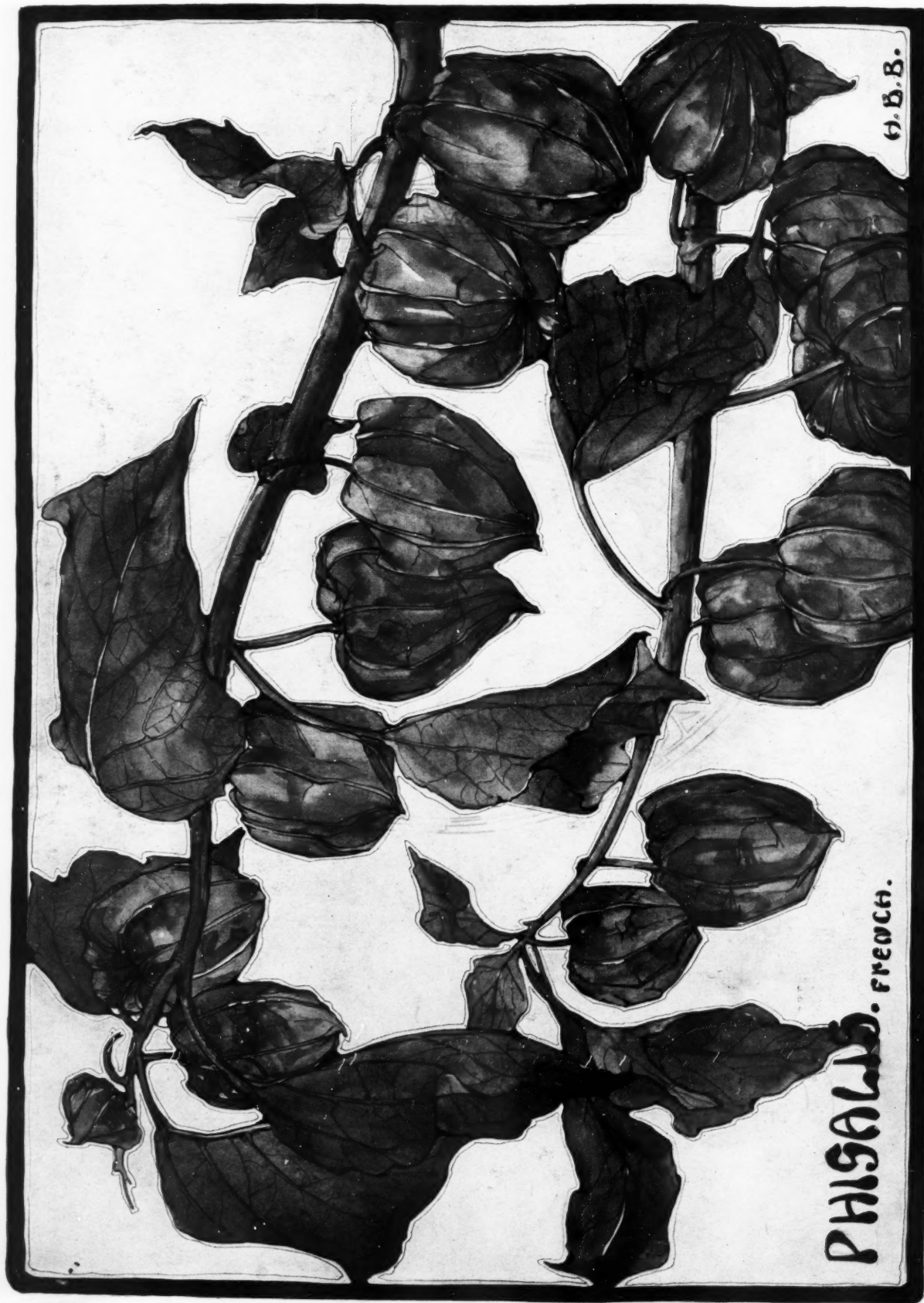
Painting with clays, ochres, manganeses, may be used to-day, we will certainly owe many beautiful works to these old processes, when artists become familiar with this very special decoration. Many clayey, ochreous and manganiferous products are available, if one knows how to use them.



No. 26. *Primitive Process*. Pre-Columbian pottery from Nazca (Peru). Painting with clays or ochres. From the Berthon collection, Paris.







PHISALIS—HARRIETTE B. BURT

COPYRIGHT 1913
KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

SEPTEMBER 1913
SUPPLEMENT TO
KERAMIC STUDIO



CINERARIA—IDA UPTON PAINE

(Treatment page 106)

Clays give white, yellow, orange, red, reddish brown and violet. These variations of tone are due mainly to the different proportions of alumina, iron oxide and lime. Alumina gives a lighter tone to iron, a tone called capucine red. Lime determines tones varying from orange red to yellow. Certain ferruginous clays give a violet tone due to a special oxidation of the iron.

Ochres giving a violet tone are quite common, but they produce mainly beautiful reddish browns.

Manganese oxides which are commonly found in nature in the form of pyrolusite and acerdese, are mixed with white clays to give light greys and with ferruginous clays or ochres to give tones varying from dark grey to black.

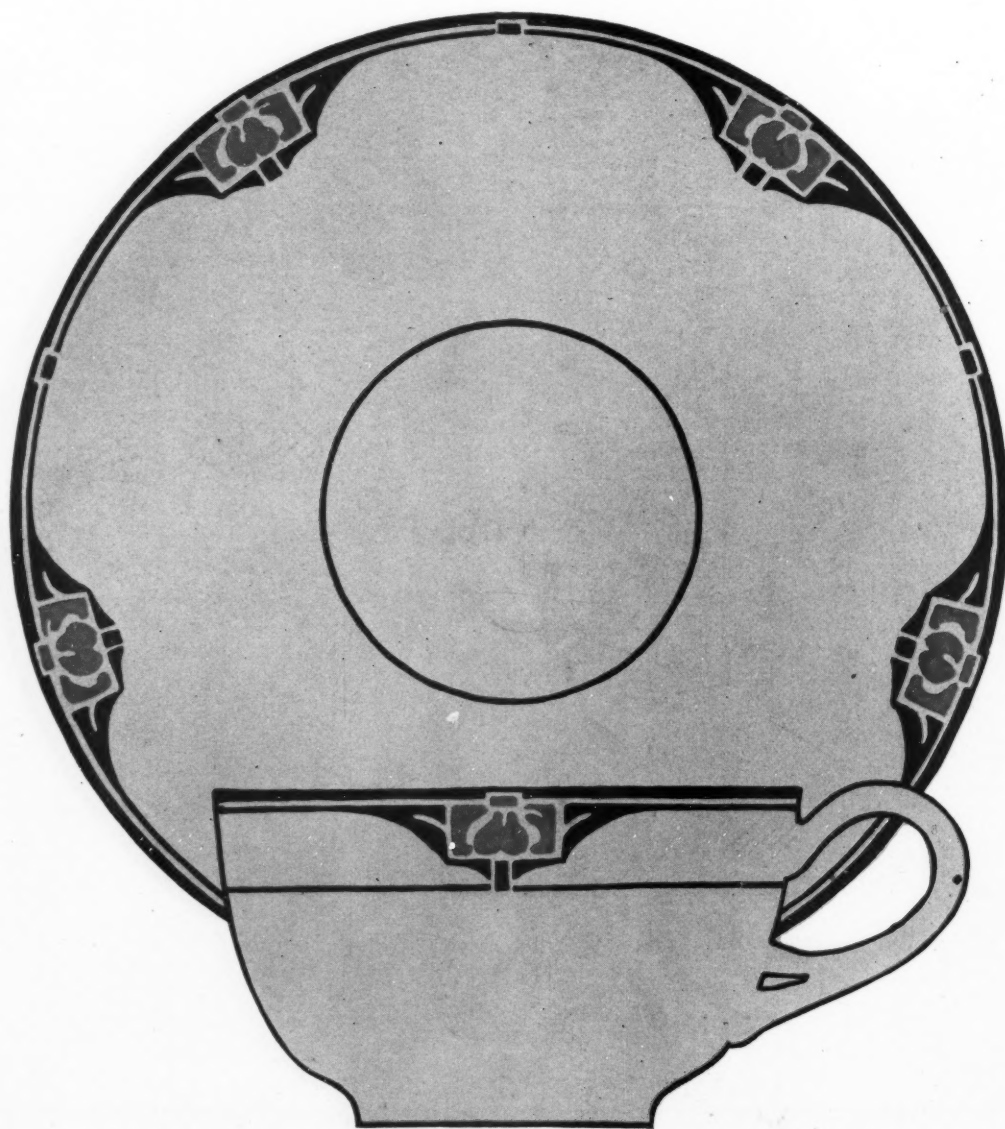
Manganese oxides are used as they are, but clays and ochres must be washed to remove the coarsest parts. This washing is of course done by decantation; only the finest particles which are in suspension are kept, and when deposited and dried out, they are ground either by themselves, or with whatever ingredients must be added to them to constitute a certain color.

These colors, which, with very few exceptions, are clayey, must be applied *on raw* and in an *extremely thin* coat. They must be applied perfectly even. No better examples can be given than the painted potteries from Peru, Bolivia and Mexico, from the period preceding the conquest, numerous specimens of which are found in all Museums of Archeology and Ethnography.

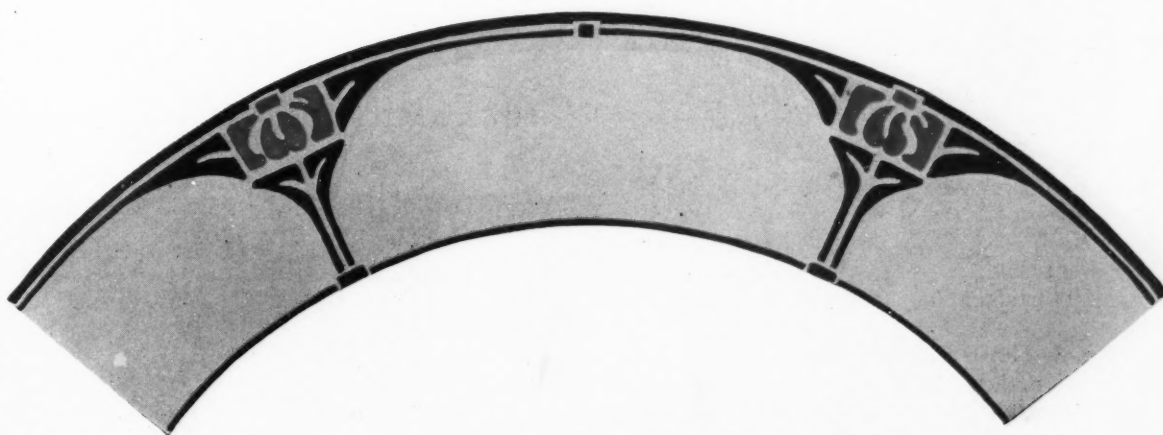
As I have said before, artists will find in these old ceramics inexhaustible materials for decorative technique, and I am pleased to speak of this here because I understand that the teaching of ceramics in the United States includes the study of some processes of shape making which were practiced in the old time.* American teachers, better inspired in this than those of Europe, have realized the importance of initiating a student into the evolution of technical processes since the early times.

I then hope that this modest contribution to the study of the primitive decorative technique, will be well received.

*Built pottery.

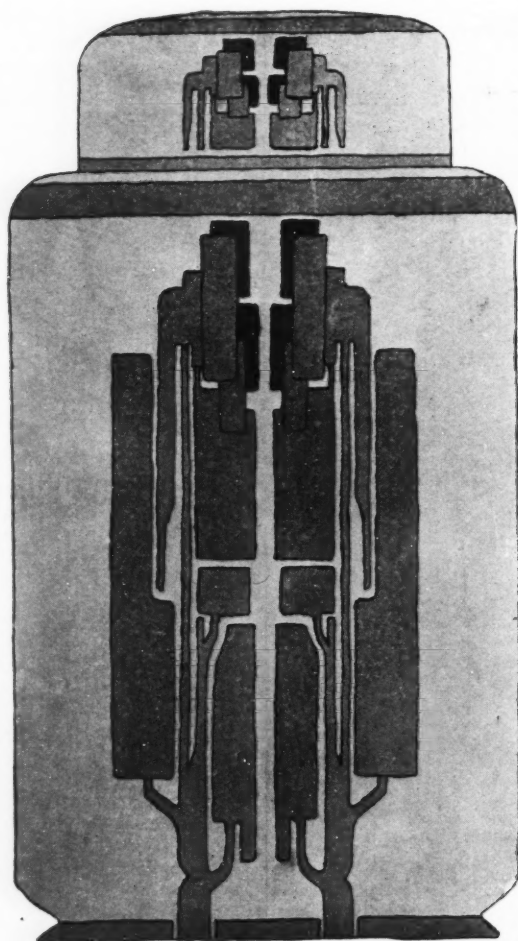


BREAKFAST SET—ALBERT W. HECKMAN



BREAKFAST SET—ALBERT W. HECKMAN

This may be done in one color or in two colors as the values in the black and white suggest. An old blue with a grey green or a yellow brown and a blue may be used. If done in one color, two parts Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey makes a good blue. Oil in the whole design and dust on the color. Fire heavily.



TEA CADDY, NASTURTIUM—HANNAH B. OVERBECK

CUPS AND SAUCERS (Page 115)

Kathryn E. Cherry

No. 5—Derby Cup, "Haviland"

Trace the design most carefully then oil all of the greenish blue places and dust with Water Green No. 2, then oil the violet places and dust with Mode. Clean the dusting well, then put in the gold, use Green Gold.

Second Fire—Touch up all the uneven places then go over the gold again.

No. 6—Green Cup and Saucer

Trace the design in, then oil the dark green places and dust with Water Lily Green, then oil the darker brown places and dust with Coffee Brown. The bands are dusted with Bright Green, the oil must be padded very thin for the Bright Green, so it will not be too bright, then oil the flower and dust with Yellow for Dusting.

Second Fire—Touch up all the uneven places and fire.

Third Fire—Oil the entire cup and dust with Green for Glaze. This must be padded very dry so it will be a very delicate cream.

PITCHER, PLATES AND TEA-POT IN NASTURTIUMS
(Pages 108, 109, 110)*Hannah B. Overbeck*

OIL the bands back of the flowers and dust with equal parts Ivory Glaze and Bright Green. Leaves, stems and bands in Green Gold. Flowers, 2 parts Albert Yellow, $\frac{1}{2}$ part Yellow Brown, 3 parts Ivory Glaze.

CINERARIA (Page 103)

Ida Upton Paine

FLOWERS are painted with Deep Blue Green and Violet with touches of Mauve. The centers are Yellow and Yellow Brown. Leaves are Yellow Green, Bronze Green and Shading Green; the stems are Violet and Bronze Green.

Second Firing—Paint background with Violet and Copenhagen Blue, and touches of Yellow. Touch up flowers with same colors used in first fire, going over the shadows, leaving the lights clear.

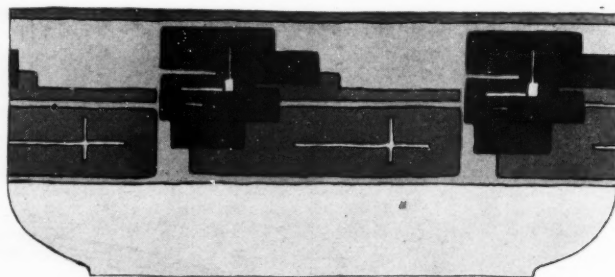


CALIFORNIA POPPIES (Page 111)

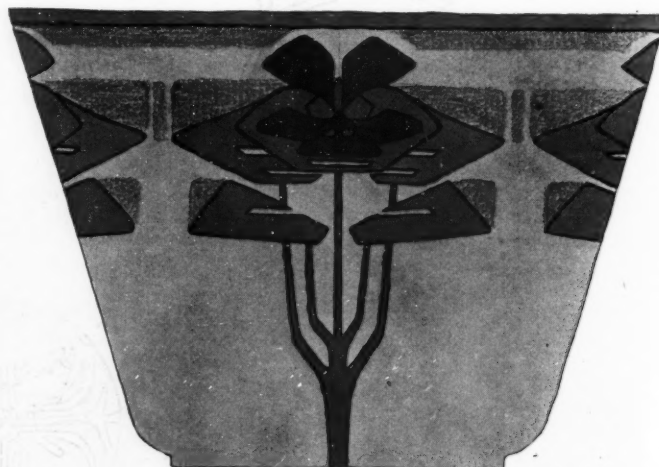
Helena E. Hanscom

OUTLINE design with Grey for Flesh. Oil flowers and dust with 2 Pearl Grey, 1 Ivory Glaze and 1 Albert Yellow. Oil stems and leaves and dust with Florentine Green or 3 Apple Green 1-2 Shading Green, 2 Pearl Grey.

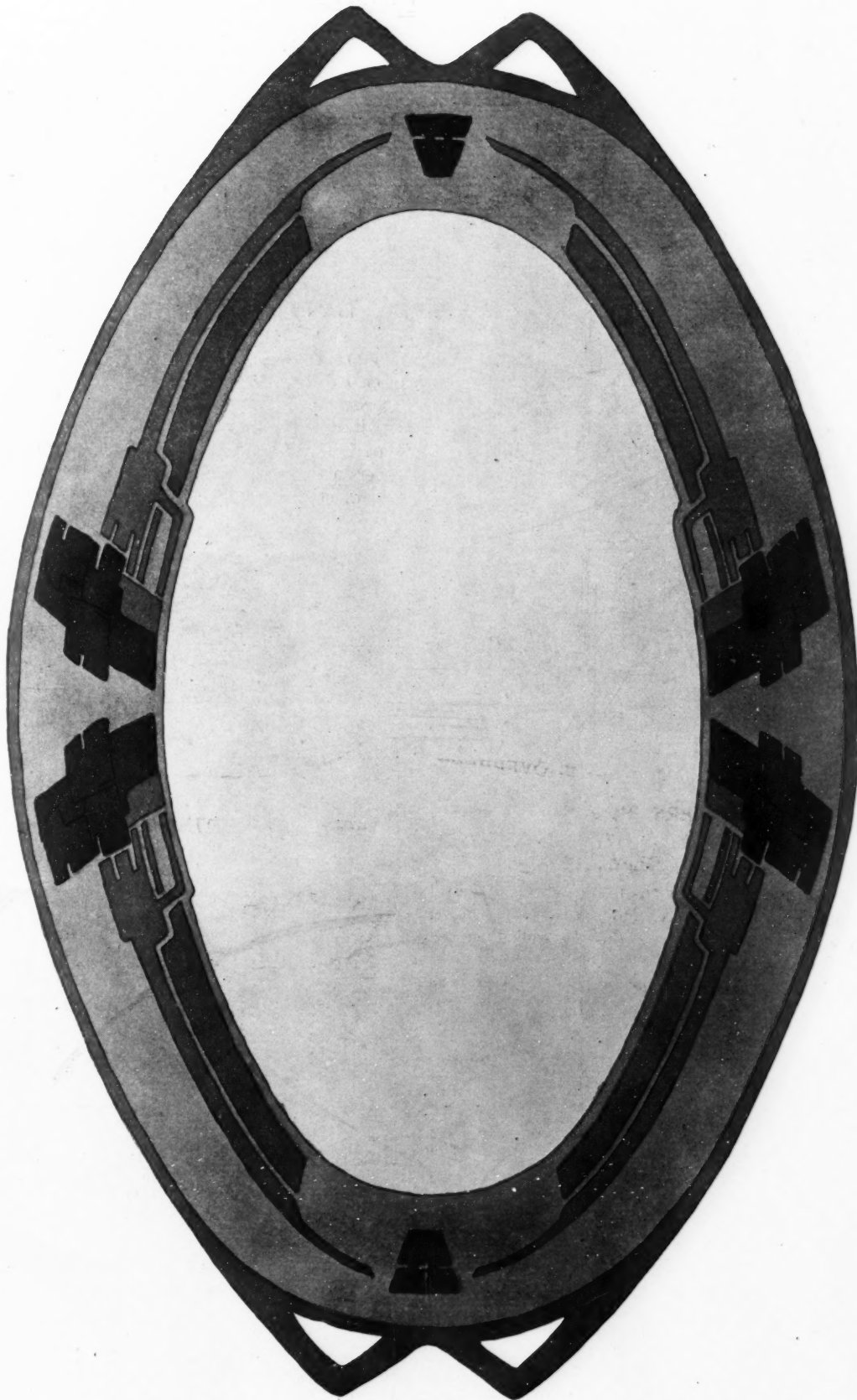
Second Firing—Oil over the entire surface and pad the oil until it is tacky, then let it stand about two hours and dust with Pearl Grey and a little Yellow, then clean the color from the flowers and paint the dark touches on the flowers with Yellow Brown.



BOWL, NASTURTIUM—HANNAH B. OVERBECK

NASTURTIUM DESIGN, TEA CADDY, BOWL AND TRAY
(Pages 106, 107)*Hannah B. Overbeck*

FLOWERS may be oiled and dusted with 2 parts Pearl Grey, 1 part Ivory Glaze, $\frac{1}{2}$ part Yellow Brown. Leaves: 3 parts Pearl Grey, 1 part Apple Green. Stems and bands in White Gold.



TRAY, NASTURTIUM—HANNAH B. OVERBECK

Treatment page 106)

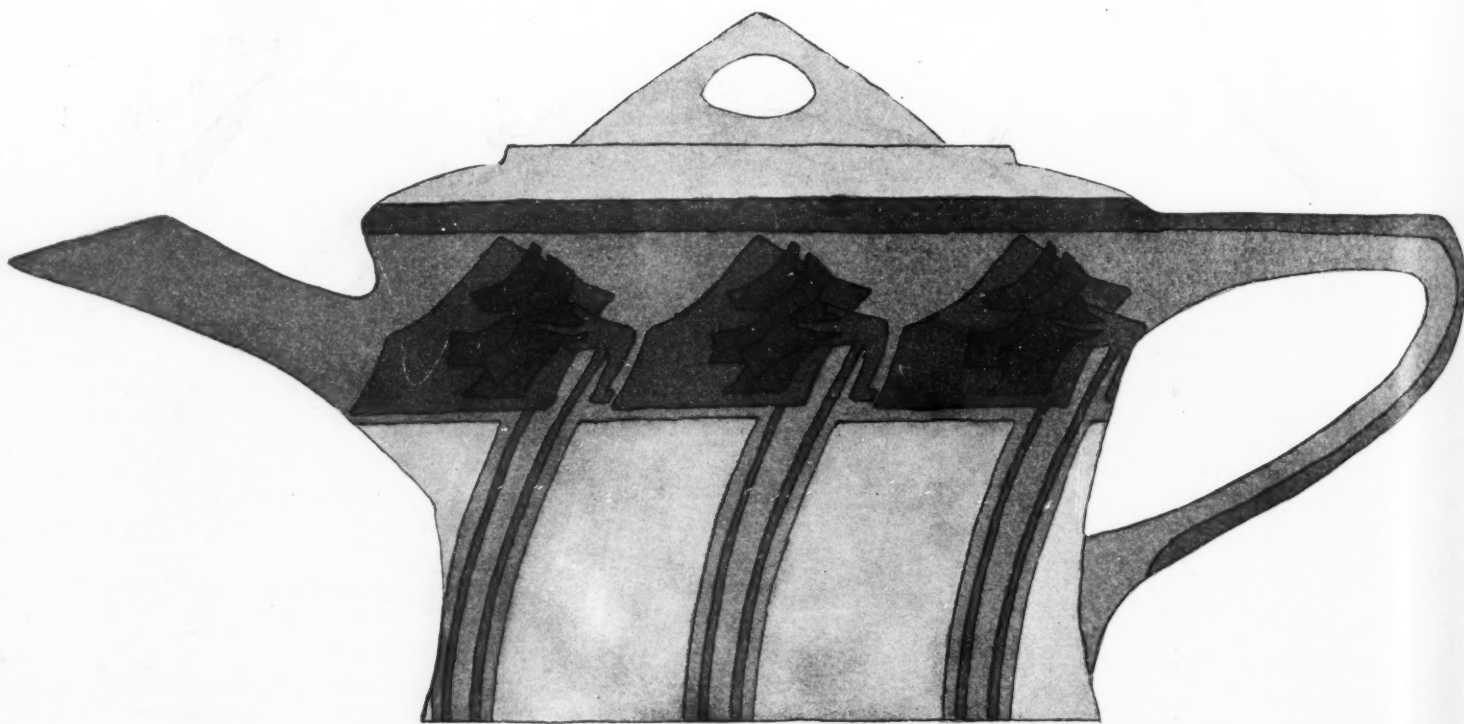
JAPANESE LANTERN PLANT—(Page 97)

Treatment by Kathryn E. Cherry

PAIN'T leaves with Yellow Green and Brown Green, touches of Shading Green. The stems are Brown Green and Violet. The lanterns are Yellow for Painting and Apple Green. Use

the Yellow Green for shading and veining the lanterns. The stems are Shading Green and a little Black.

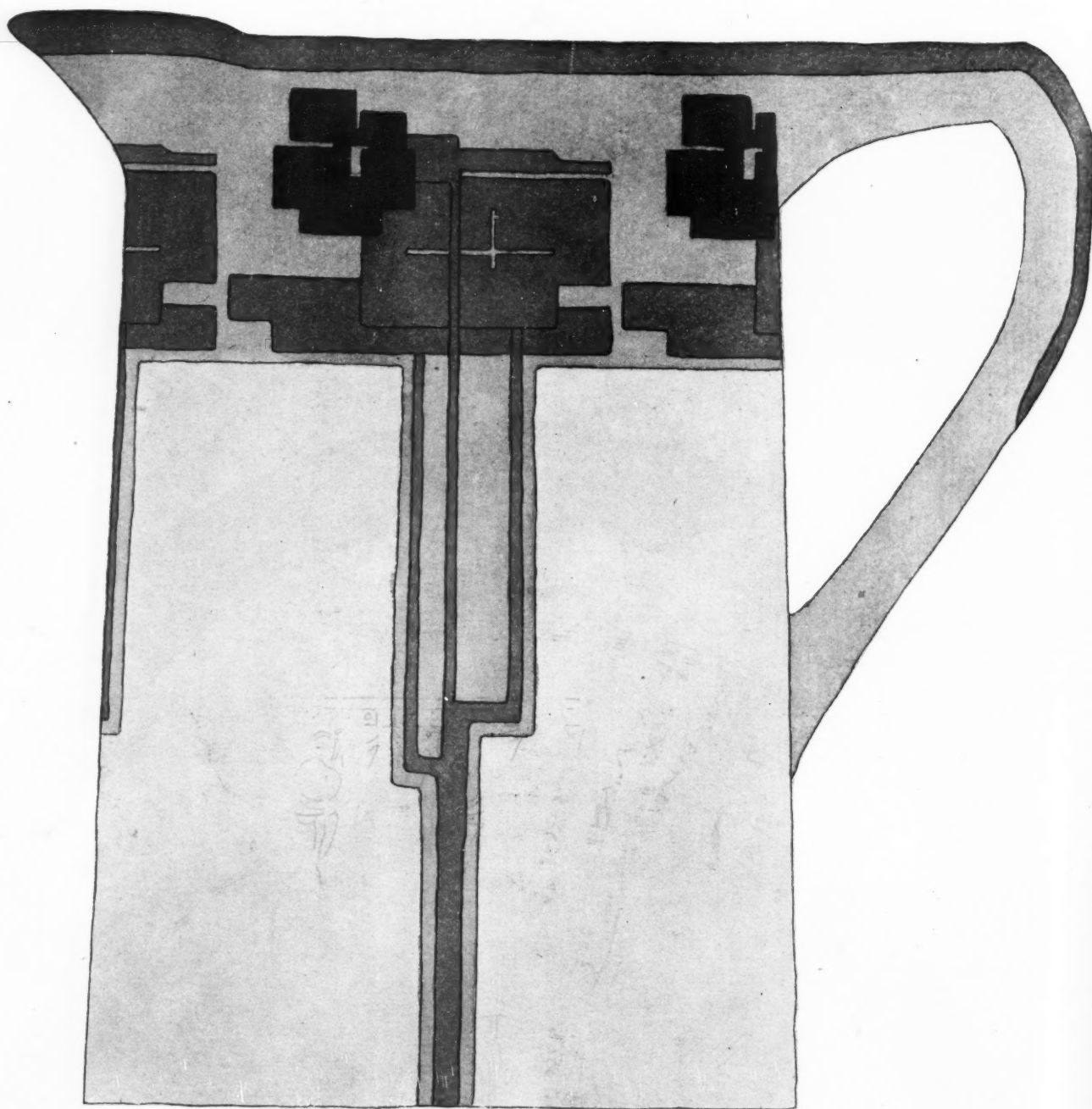
Second firing—Use same colors for retouching used in first firing. The background is Violet, Shading Green, Yellow for Painting and Grey for Flesh.



PLATES AND TEA POT, NASTURTIUM—HANNAH B. OVERBECK (Treatment page 106)



PLATE BORDERS, NASTURTIUM MOTIF—HANNAH B. OVERBECK (Treatment page 106)



PITCHER, NASTURTIUMS—HANNAH B. OVERBECK

(Treatment page 106)



CALIFORNIA POPPIES—HELENA E. HANSCOM

(Treatment page 106)

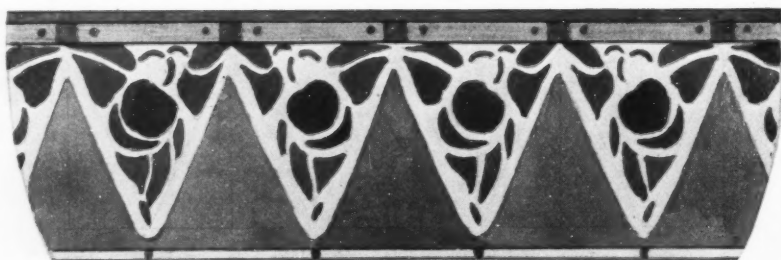
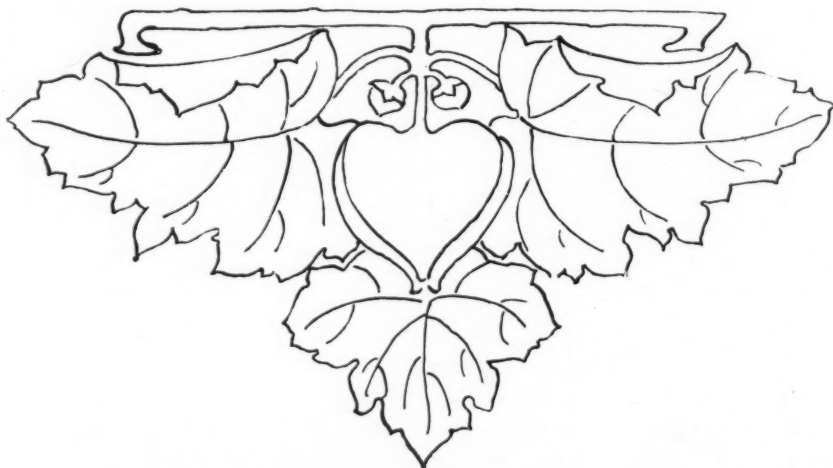


STUDY AND DESIGN FOR GROUND CHERRIES—HENRIETTA BARCLAY PAIST

UNIT for stein or bowl. The same general color scheme as for plate should be followed and the unit could be connected by a band or panels of the warm tone suggested as background for panel (Warm Grey or mixture of Neutral Yellow and Violet of Iron and Olive Green) The whole to be outlined with Gold or Black as preferred.

For panel or small bowl.—Tint all over with a soft, warm tone made by combining Neutral Yellow (Satsuma) and

Violet of Iron, with perhaps a touch of Olive Green. Clean out the background color for the cherries as they are lighter and cooler in tone. After firing lay the leaves and stems with soft Grey Green using different values for variety but keeping the color flat. Lay the cherries with Neutral Yellow or Dresden Yellow Ochre to which a touch of Black has been added. The outlines should be gone over at the last firing to strengthen and perfect them.



PEACH BORDER MOTIF—ABBOTT McCLURE

Treatment by Jessie M. Bard

TRACE design in carefully with India ink, then oil and dust fruit with Deep Ivory. The leaves are oiled then dusted with Florentine Green. The pointed motif which comes in between fruit is oiled and dusted in with Dove Grey. The bands are Dove Grey and the marking in bands are Florentine Green.

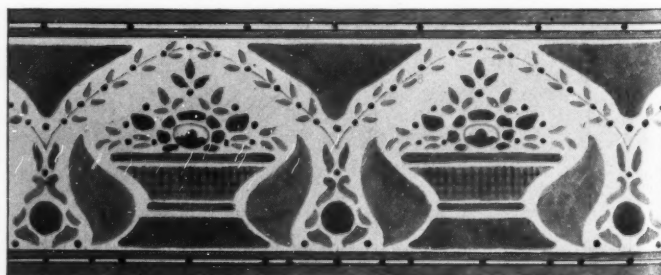
PHISALIS—HARRIETTE B. BURT (Supplement)

Treatment by Jessie M. Bard

FOR the red rods use Albert Yellow, Yellow Brown, Blood Red and Yellow Red. Outline is Blood Red and a little Ruby. For the green pods use Lemon Yellow, Yellow Brown, Moss Green and Shading Green and a little Dark Brown and the same for the leaves and stems. For the violet tones use a little Violet No. 2. Background is Pearl Grey and a little Yellow Brown.

Water Color Treatment—Harriette B. Burt

The first wash is of Chrome Orange on the flower form, then Vermillion and Alyzarine Crimson, with Purple for the shadows; and Transparent Green (light) was used for the leaves and stems, with washes of Raw Sienna on some parts and Blue and Green combined on others. I also used a Warm Purple for the under shadowed part of leaves.

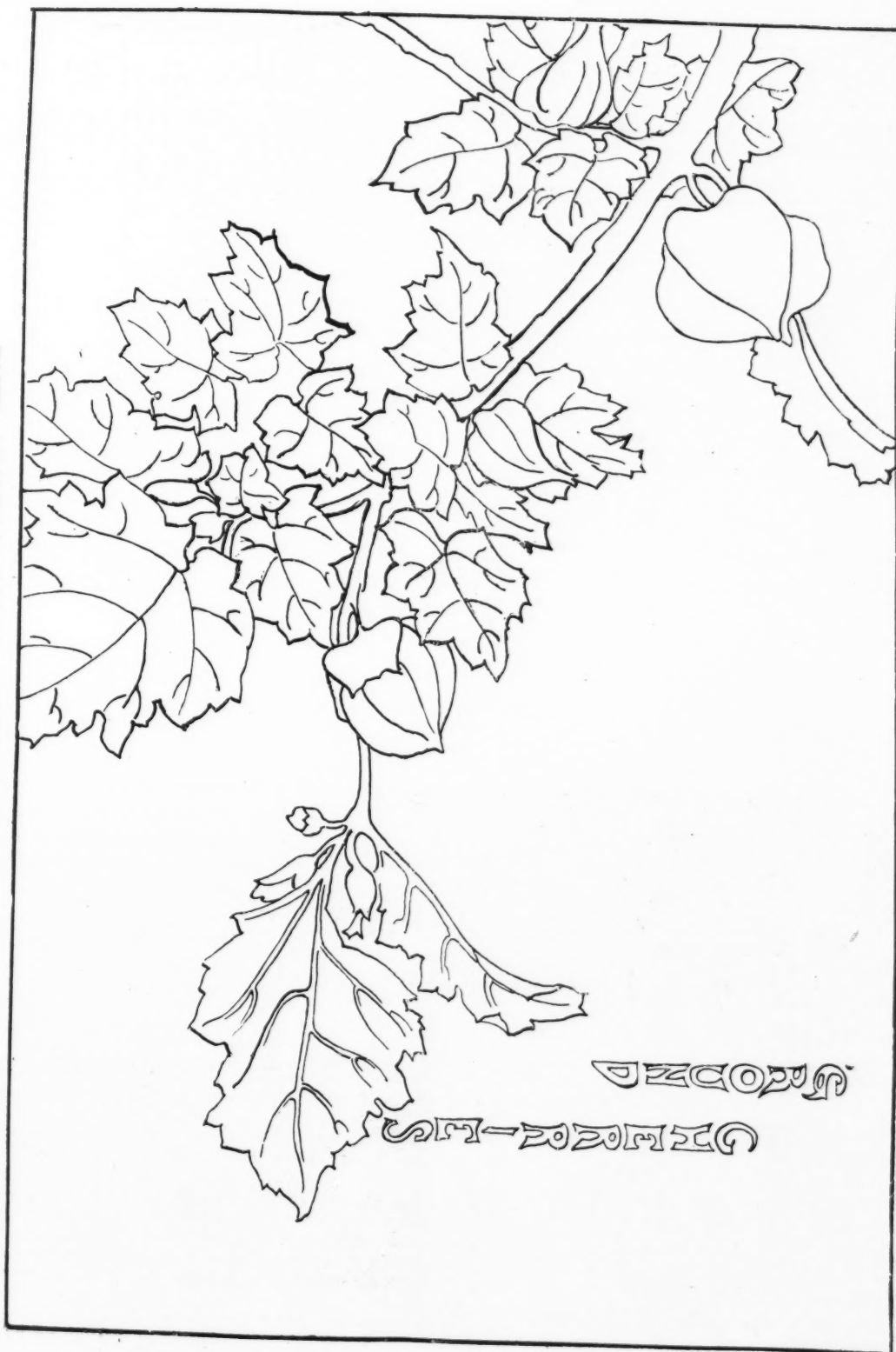


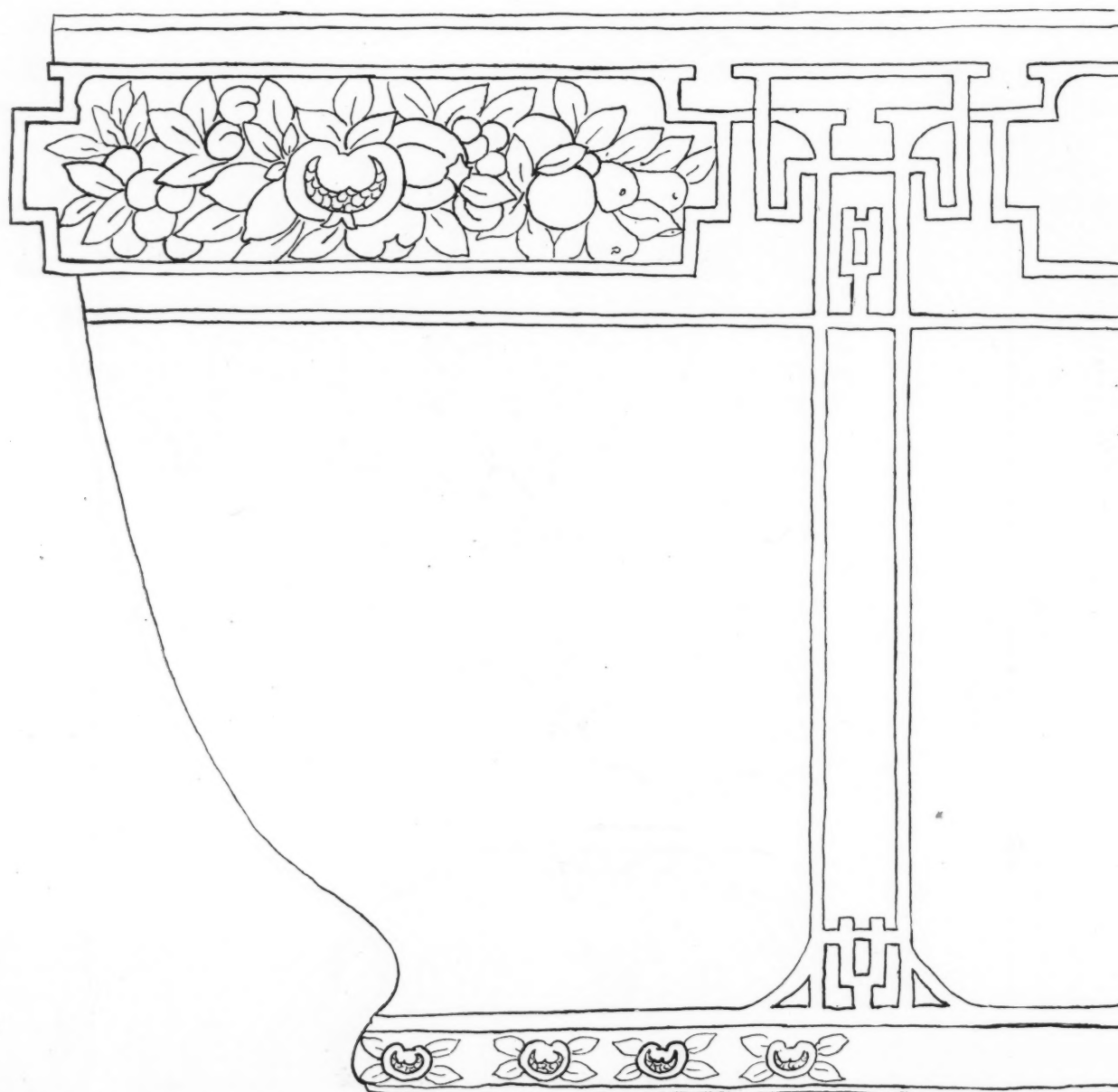
BORDER OF BASKETS—ABBOTT McCLURE

Treatment by Jessie M. Bard

OUTLINE design carefully. The darkest spaces are oiled, then dusted with Bright Green. The medium greys are oiled then dusted with Mode. The small black dots and lines are Green Gold.

PANEL, GROUND CHERRIES—HENRIETTA BARCLAY PAIST





PUNCH BOWL—CELIA C. POPE

OUTLINE the fruit with black. Paint the bands and geometric designs with Gold.

Second Firing—Mix a white enamel, using 4 parts Relief White, 1 part Hard White enamel and grind it thoroughly. Take enough of this to paint the medium sized pieces of fruit and mix it with a little Albert Yellow. For the seeds in the fruit add a little Yellow Brown to the yellow mixture, and for the remainder of the five larger pieces of fruit add a little Yellow Red and Yellow Brown to the white mixture. For the smallest fruit use quite a little Violet and a Deep Purple. For leaves add Apple Green, a little Yellow Green and a touch of Black. Retouch Gold in the second fire.



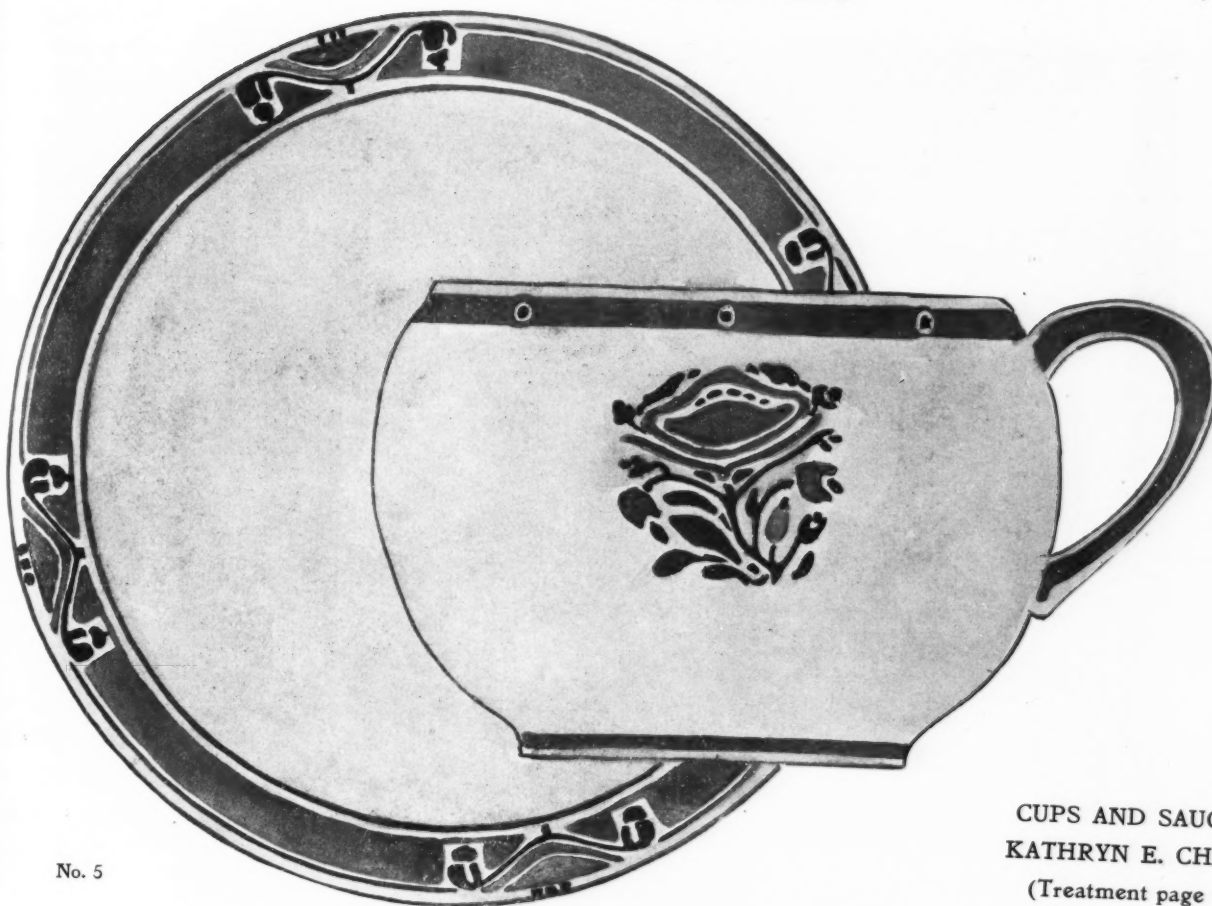
STUDIO NOTE

A letter from Miss Frances Blanchard, Des Moines, Ia., tells of an interesting trip which she has just taken through Europe for the purpose of study and recreation. The result of this trip will be many new ideas for her prospective pupils.

ANSWERS TO CORRESPONDENTS

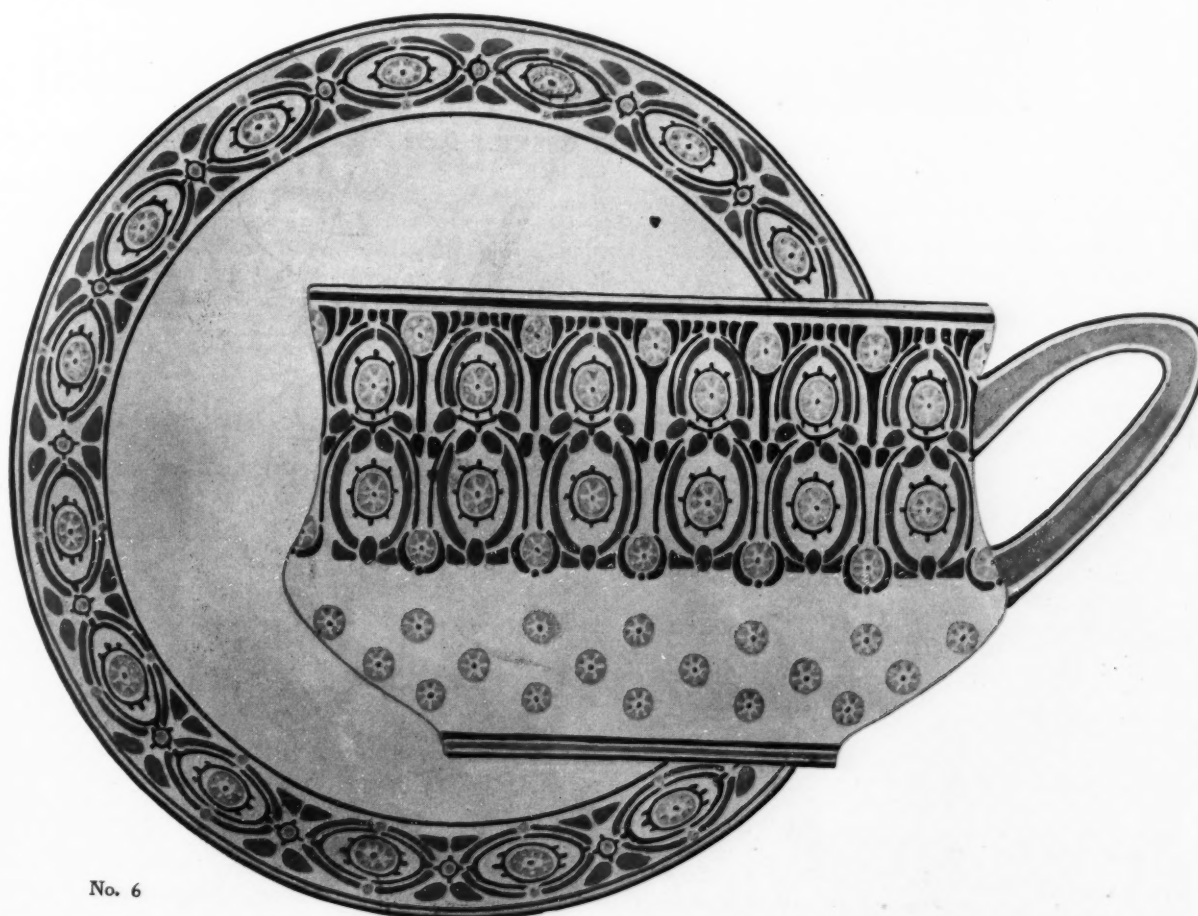
P. A. M.—Pure silver is more or less coarse grained, difficult to work smoothly, looks rough when finished and tarnishes very easily with ugly colors. White gold has a fine grain, is easy to work and looks smooth when finished. It does not tarnish as readily as silver, and when it does, the colors are iridescent instead of grey or black. When finished it has not as white a color as pure silver, but a slight yellowish tinge, which is due to the fact that the white gold contains over 50% of gold. You evidently wanted a whiter effect than the white gold gives, so we are sending you a half pennyweight of powdered silver. Mix this with fat oil, use the palette knife and mix thoroughly, also a little turpentine as you would a dry color, and try it on a piece of china to see if it gives the result you want. Liquid Bright Silver is like Liquid Bright Gold and is used in the same way. The best way to find out things is to make experiments on old or broken pieces of china and firing, then you will know exactly.

J. E. M.—We do not know the reason for the stilts leaving marks on the plates. A great many people stack their plates as you say you do and do not have any trouble. Possibly you are using a make of china that is not as hard as the usual kind, or if you have a heavy tint where the stilts rest they are apt to mark it.

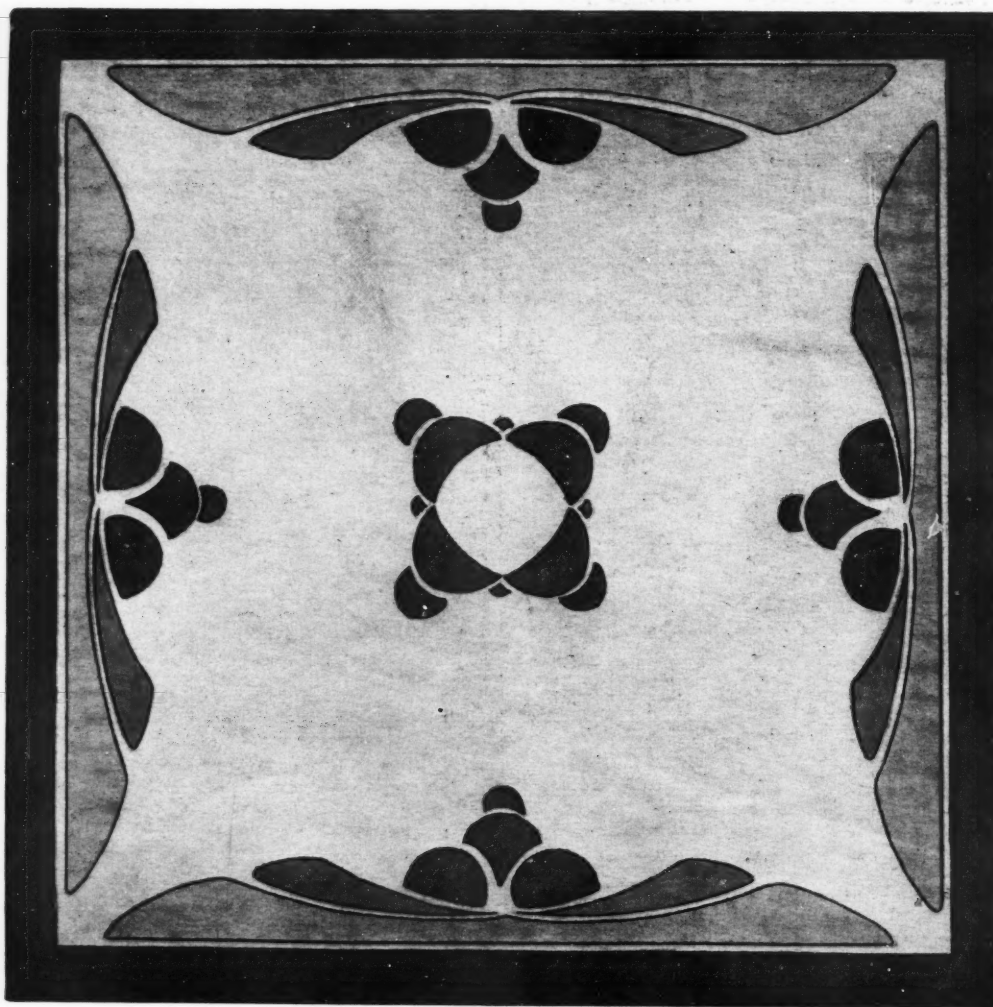


No. 5

CUPS AND SAUCERS
KATHRYN E. CHERRY
(Treatment page 106)



No. 6

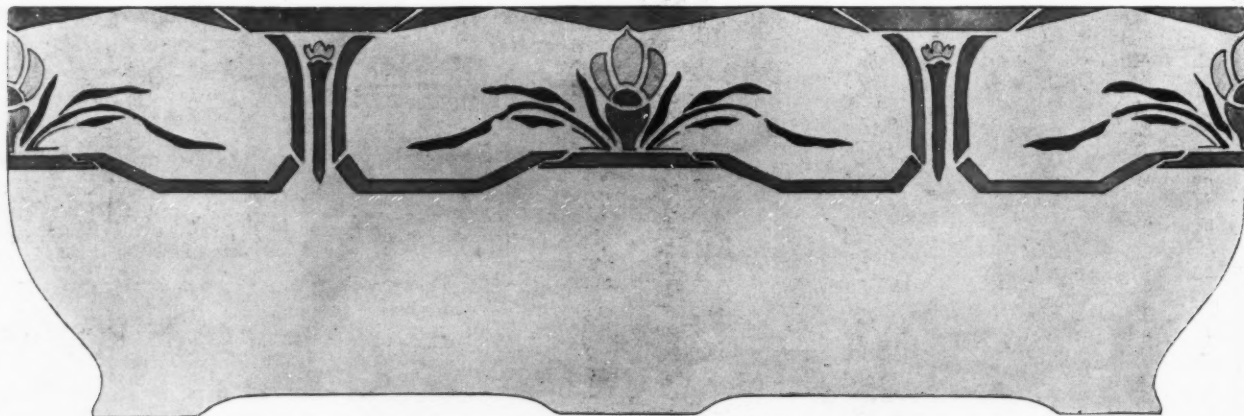


TEA TILE—CLARA L. CONNOR

(Treatment by Jessie M. Bard)

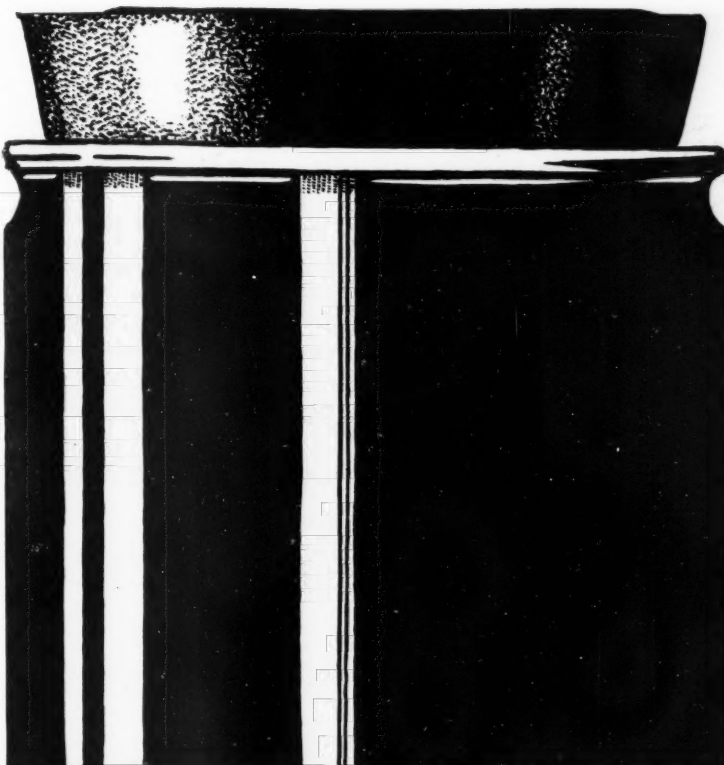
OUTLINE with Grey for Flesh and a little Blood Red. Second Fire—Oil the four large spaces in the center, the three large flower spaces at the side and the outer band and dust with two parts Banding Blue, two parts Copenhagen Blue, one part Copenhagen Grey. Oil the darker leaf space and dust with two parts Pearl Grey, one-half part Grey for

Flesh, one part Yellow Brown and a little Ruby. Oil the remainder of the design and dust with four parts Pearl Grey, one part Moss Green. Third Fire—Oil over entire surface and dust with one part Grey Yellow, one part Yellow Brown, five parts Ivory Glaze.



BOWL WITH FLORAL MOTIF—CLARA L. CONNOR

The leaves and bands are Green Gold, the flower is outlined in Black, then fired. Second fire—Fill in the flower with Pink enamel. The center is Yellow enamel, then paint lower half of bowl with Apple Green and just a little Violet. This must be applied very light.



CAMPANA'S COLORS

AS GOOD AS THE BEST

COST HALF

SOLD AT ALL STORES.
CATALOGUE

THE TEACHER OF CHINA PAINTING

Book containing not only instructions in every detail of china painting, but also recipes for making golds, mediums, silvers, etc. Fine, illustrated third edition now ready. More helpful than 6 months' lessons. Cost only 75c, mail 5c. See illustration.



CAMPANA'S

STEEL FLEXIBLE RULER

You can make straight lines in all shapes of china. Springy, strong, lasts forever. Best ruler on the market with rubber cushion and end clips. 18 inch ruler 30c; 10 inch ruler 18c.

BOOK OF

DECORATIVE DESIGNS NO. 1

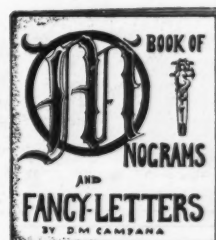
Contains 174 fine borders of all kinds. All different and artistic, ready to be traced on the china. A very useful book. Decorative Designs No. 1 price 60c; mail 5c. See illustration.



CAMPANA'S

MONOGRAM BOOK

Old English, fancy letters of all styles. Monograms of all sizes and styles. Contains thousands of ideas. Monogram Book 40c; mail 2c. See illustration.



CAMPANA'S

STUDIES IN COLORS

Made purposely to fit the china, conventional or realistic. Full directions with every study. 40c per 6. Mention if you wish plates in flowers, fruit or conventional. Each set of 6 studies 40c.



CAMPANA'S FIRING BOOK

A book that teaches not only how to fire, stack, glaze, etc., but also explains all make of kilns, their advantages, sizes, prices, etc. Very useful book. Price 30c; mail 2c. See illustration.



CAMPANA'S

RING DIVIDER

These dividers need no introduction. They are useful, practical and cheap. 3 in a set for 10 cents, mail 1 cent.



LARGE CATALOGUE, 8c POSTAGE

For any article used in China Decoration write to

D. M. CAMPANA ART CO.

112 Auditorium Bldg., Chicago, Ill.

WHITE CHINA

COMPLETE STOCKS OF
WHITE CHINA and MATERIALS
for CHINA PAINTING

—AGENT FOR—

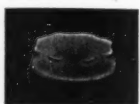
HALL'S ROMAN GOLD

CELERY DIPS

One Dozen

By Mail

40c.



Send for
ILLUSTRATED
CATALOGUE

Free

WRIGHT, TYNDALE & VAN RODEN

1212 Chestnut Street, Philadelphia



HIGGINS'

DRAWING INKS
ETERNAL WRITING INK
ENGROSSING INK
TAURINE MUCILAGE
PHOTO MOUNTER
DRAWING BOARD PASTE
LIQUID PASTE
OFFICE PASTE
VEGETABLE GLUE

Are the Finest and Best Inks and Adhesives.
Emancipate yourself from the use of corrosive and ill-smelling inks and adhesives,
and adopt the Higgins Inks and adhesives. They will be a revelation to you,
they are so sweet, clean, well put up, and withal so efficient.

At Dealers Generally

Chas. M. Higgins & Co., Mfrs., 271 Ninth Street, Brooklyn, N. Y.

BRANCHES: CHICAGO, LONDON.

JOHN G. YERGAN

420 Sixth Avenue, PITTSBURGH, PA.

White China for Decorating

Mineral and Water Color Paints and Brushes

SATSUMA AND SEDJI WARE

OPEN STOCK DINNER LINES

HAVILAND & CO.—Palin, Derby, Ransom and Star

J. POUYAT & CO.—Ideal and Flora

IMPORTATIONS from all French and German Pottery

CHAPMAN-BAILEY

4th FLOOR CHINA STORE AND STUDIO

Importers of

WHITE CHINA and MATERIALS

Complete Stock of

French, German, Satsuma, Belleek Ware

When in Los Angeles do not fail to look us up. We are located in a building devoted entirely to studios, and will be pleased to have you make us a call.

416-417 Blanchard Hall B't'd, 233 S Broadway

LOS ANGELES, CALIF.

ART CHINA IMPORT COMPANY
47 West 36th Street, NEW YORK

ANNOUNCES the arrival of four entirely new lines from their PALATIN factory in Bavaria.

The superb shapes, wonderful translucency and brilliant glazing, combined with a quality which is above reproach, marks the quality of PALATIN BONE CHINA as

"A CHINA IN A CLASS BY ITSELF"

The new manager of our White China department, Mr. Herbert A. Hall, will gladly give your wants and wishes his individual attention.

LIMOGES CHINA OF EVERY KNOWN BRAND
LENOX AND WILLETT'S BELLEEK IN GREAT VARIETY
CHINA COLORS AND MATERIALS OF EVERY DESCRIPTION
Hasburg and Eagle Gold, Liquid Burnishing Gold, Bright Gold and Silver, and all materials for prompt delivery.

Perfection Kilns

For Decorated China, Pottery and Glass

FOR OIL OR GAS

"Perfection" Decorating Kilns



NO. 8 DECORATING KILN
with Gas Equipment
Fitted with Special Shelving for Sheet Glass



THE "PERFECTION" KILN is the culminating result of the many years' experience of the foremost Kiln designer and builder in this country, Mr. Julius C. Hinz. The "Perfection" Kiln is strictly and essentially a fire-brick Kiln and all parts throughout are made in the shops of the Bellevue Furnace Company, the best equipped Kiln Plant in the United States, under the direct supervision of Mr. Hinz.

The "Perfection" Decorating Kiln is adapted for kerosene oil or gas—manufactured or natural—and gives perfect results with either type of fuel—there are no losses of artistic work through kiln faults.

The construction is thoroughly scientific and of greatest strength in every detail—no freak ideas—no fragile or loose tubes or tiles to crack or get out of place and cause trouble.

"Perfection" muffle walls consist of interlocking fire-brick flues, composed of substantial flue-blocks individually interlocking on all four ends. "Perfection" construction alone makes absolute provision for expansion and contraction in course of fire.

"Perfection" muffle temperature is evenly distributed in all parts and can be regulated at will. Heavy insulation throughout with minimum outside radiation and loss of heat.

"Perfection" doors are full size of muffle and give immediate and ready access to every part of the muffle.

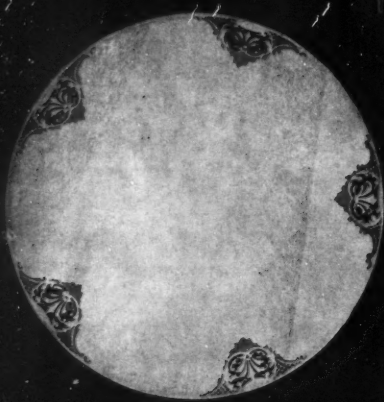
Full line of stock sizes carried at all times and prompt deliveries assured. Kilns of special dimensions constructed to order.

Comprehensive and fully illustrated Catalogue mailed upon request. Copies of recent testimonials from well known users of "Perfection" Kilns will be gladly submitted.

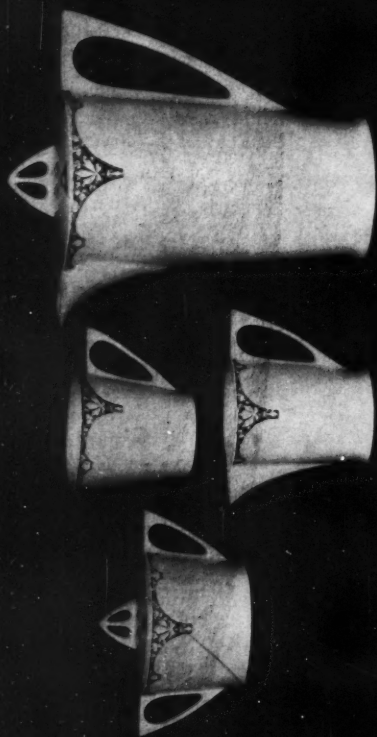
BELLEVUE FURNACE CO.

703-11 BELLEVUE AVE., DETROIT, MICH.

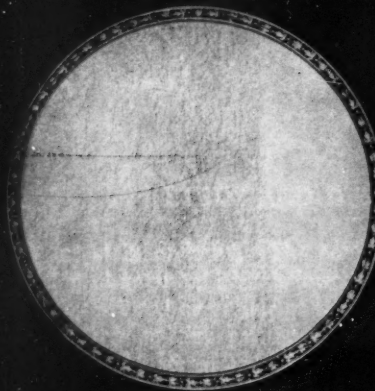
B. F. Drakenfeld & Co., Inc. Agents, 50 Murray St., New York



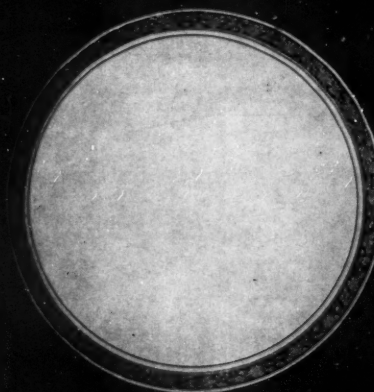
NO. 4 DESIGN



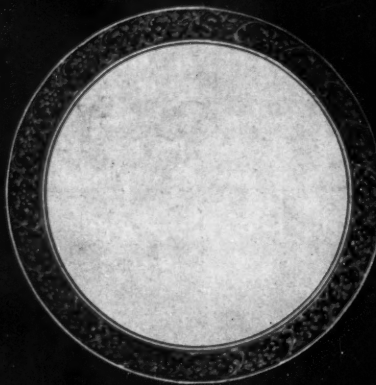
NO. 5 DESIGN



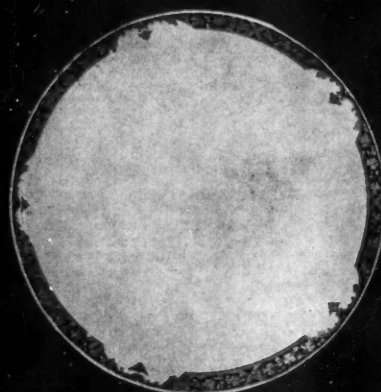
NO. 1 DESIGN



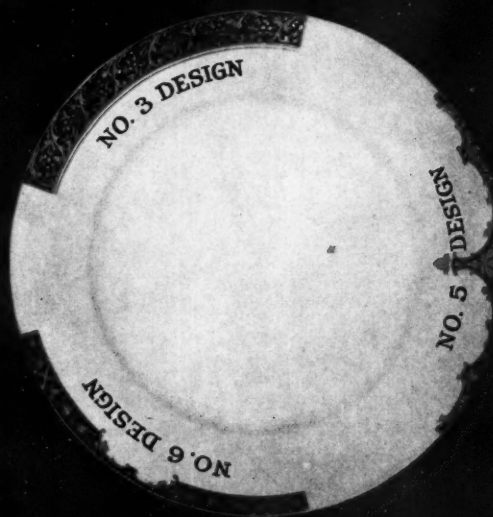
NO. 2 DESIGN



NO. 3 DESIGN



NO. 6 DESIGN



NO. 3 DESIGN
NO. 5 DESIGN

Prices of :
Other Pieces
Furnished on
Application

Distinct
Impressions
Guaranteed
Every article
made to order

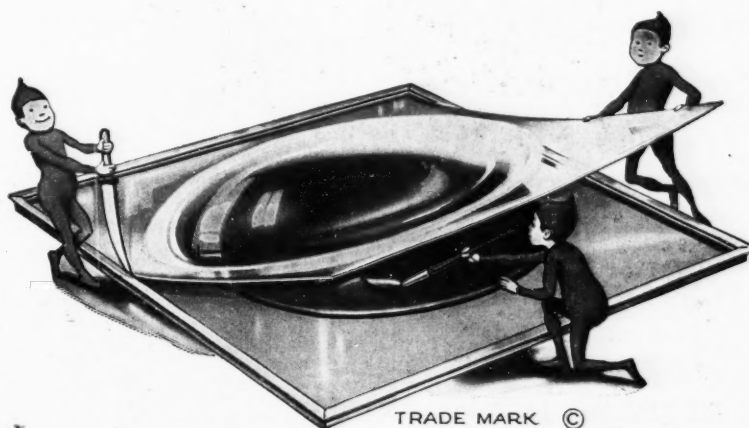
See price list for quotations

Acid Etched Border Decorations

without gold

Burley & Company

Succeeded 1907 by Burley & Tyrrell Co.
7 North Wabash Avenue
CHICAGO



TRADE MARK ©

Start the Fall Season on
A Sound Judgment Basis

Test the Superb Merits

—of—

SLEEPER'S CRUCIBLE GOLD

(The Superior Quality Product)

The increasing demand for hand painted china for wedding presents and Holiday gifts is broadening the field of greater profits.

The approaching season gives promise of bringing a record-breaking demand for the better products at attractive prices—To secure these prices, the work must be executed with materials of unquestionable quality.

SLEEPER'S CRUCIBLE GOLD represents the very highest standard of quality—a gold of pronounced richness, remarkable smoothness and spreading qualities.

PUT UP IN PATENTED DUST, AIR AND
MOISTURE PROOF PACKAGES

MANUFACTURED BY
FRED L. SLEEPER

950 DIVEREY PARKWAY—CHICAGO

ROMAN GOLD

SILVER GOLD

OLIVE GREEN GOLD

UNFLUXED GOLD

RED BRONZE GOLD

ANTIQUE GREEN GOLD

FAVOR, RUHL & CO.

—DISTRIBUTORS—

New York

Chicago

Boston

The
Williams Art Importing Company

Mrs. K. McE. Williams
TORONTO 464 College Street CANADA

White China for Decorating

COLORS AND SUPPLIES FOR THE KERAMIC ART

SPECIAL AGENTS FOR

PERFECTION KILNS

HASBURG'S GOLD

COOVER'S GOLD LETTERS
AND OUTLINES

SLEEPER'S GOLD

THEODORE HAVILAND
DINNER SETS

SPECIAL GOLD AND WHITE
DINNER SETS

FOR BEST RESULTS TRY

WILLIAMS' VITRIFIABLE COLORS AND LUSTRES

THEY CAN NOT BE SURPASSED

Prompt attention to mail orders New catalogue ready about Sept. 15th

See Competition adv. on the fourth cover page.

"DRY-INK"

For Black Outlining, use pen or brush
Dries *without* heating, color used at
once. Price 25c, postage 2c. No stamps

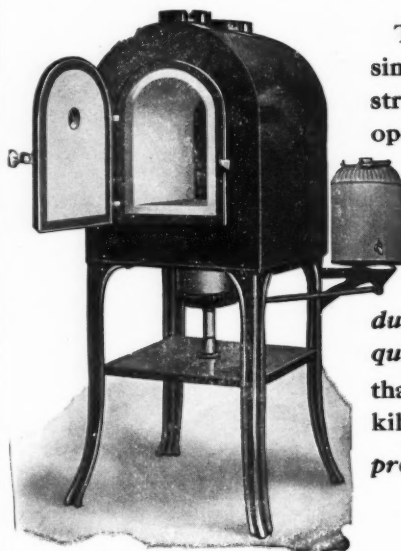
Manufactured and sold by

C. C. C. SCHOOL

(Ceramic Correspondence Classes) 19 Jefferson St., Auburn, N. Y.

IDEAL CHINA KILNS

Patented 1904



These Kilns are of such
simple design and con-
struction and so easy to
operate, that

*the novice can
succeed with them
and
they are so*

*durable, economical and
quick in operation*

*that they are also the best
kiln offered for the
professional china firer.*

Write for catalogue
and testimonials

Ideal China Kiln Co., - Port Huron, Mich.

TEACHERS AND DECORATORS

Write us for prices on

White China and Decorator's Supplies

HUDSON'S 50c GOLD

HUDSON'S 10c COLORS

HUDSON CHINA COMPANY, SYRACUSE, N. Y.
536 South Salina Street



BELLEEK

Lenox Belleek



No. 529
Height, 12 in.
Price, \$3.50

493
14½ in.
2.75

469
19 in.
4.50

327
22 in.
7.50

528
15½ in.
2.75

506
14½ in.
4.50

475
14½ in.
3.50

Now is the opportune moment to send us your orders for LENOX BELLEEK CHINA for
Fall delivery and avoid disappointment when you are in urgent need.

If you are not in possession of our catalogs with a copy of "CHINA, COLORS AND FIRE", kindly write for same.

Lenox Incorporated

Trenton, New Jersey

When writing to advertisers please mention this magazine



KATHRYN E. CHERRY

K. E. CHERRY'S

CHINA COLORS

DIFFERENT FROM ANYTHING ON THE MARKET

Send for Complete Price List including Twenty-six of the Standard Colors

PRICE LIST OF K. E. CHERRY OVERGLAZE COLORS

STANDARD PALETTE		SPECIAL DUSTING COLORS	
PER VIAL		PER VIAL	
Black.....	20c	Deep Ivory.....	30c
Ivory Glaze.....	20c	Dove Grey.....	35c
Pearl Grey.....	25c	Cameo.....	30c
Warm Grey.....	30c	Mode.....	40c
Dark Grey.....	30c	Water Blue.....	30c
Pink.....	25c	Dark Blue for Dusting.....	30c
Old Rose.....	30c	Grey Blue.....	25c
Pompadour.....	20c	Glaze for Blue.....	25c
Yellow Red.....	25c	Medium for Painting and Tinting.....	20c per oz.
Blood Red.....	25c	Special Dusting Medium.....	20c per oz.
Ruby.....	75c	SMALL SAMPLE OF THE 16 DUSTING COLORS, 65c	
Violet.....	30c	SMALL SAMPLE OF ANY COLOR, 5c	
Mauve.....	45c		
Copenhagen Blue.....	25c		
Turquoise Blue.....	30c		
Banding Blue.....	25c		
Dark Blue.....	35c		
Deep Blue Green.....	30c		
Apple Green.....	20c		
Brown Green.....	20c		
Shading Green.....	25c		
Yellow Green.....	25c		
Yellow Brown.....	20c		
Hair Brown.....	25c		
Yellow for Painting.....	15c		
Alberts Yellow.....	25c		
Glaze for Green.....	25c		
Water Green No. 1.....	30c		
Water Green No. 2.....	30c		
Water Lily Green.....	35c		
Florentine Green.....	30c		
Bright Green.....	30c		
Coffee Brown.....	30c		
Yellow for Dusting.....	25c		

Half Vials of any color will be sent at half the price of full vial plus 1 cent or 1 1-2 cent for extra cost of bottling

A half vial of a 30 cent color will be 16 cents—a half vial of a 25 cent color will be 14 cents

20 PER CENT. DISCOUNT TO TEACHERS

With the first order, however small, we will send a color chart, showing, as accurately as a color engraving can do it, what the K. E. Cherry special dusting mixtures look like, when burned on china.

The palette which we offer to decorators is not large, it contains only 42 colors, of which 16 are special mixtures for dusting. But, it is as complete as is necessary to do artistic work. It will be found invaluable for conventional decoration, and unequalled for dusting work.



THE
ROBINEAU POTTERY
SYRACUSE, N. Y.



THE ROBINEAU POTTERY

The Art Institute of Chicago
CERAMIC DEPARTMENT
ABBIE POPE WALKER, INSTRUCTOR
 Send for Information
THE ART INSTITUTE OF CHICAGO.
 Department K, Chicago, Ill.

Miss Jessie M. Bard
INSTRUCTOR IN
 Design, Jewelry, Leather Work and China Decoration
 The Williamsport-Dickinson Seminary, Williamsport, Pa.
 At Four Winds Pottery Summer School, Syracuse, N. Y.
 JUNE 30 TO AUGUST 9

Miss Frances Blanchard
 No. 3 Florentine Bldg., 402 7th St., DES MOINES, IA.
LESSONS IN CHINA and WATER COLOR
 Conventional and Naturalistic Designs for Sale and Rent

The China Shop
 921 1/2 New York Avenue, Washington, D. C.
MRS. M. W. BURTON
China—White and Decorated—Materials
FIRING—Classes in Water Colors, Leather Craft, Porcelain Design. Outline Ink that fires black and turpentine will not erase. Figures and Miniatures on Porcelain.

Mrs. K. E. Cherry
 Marina Building, Grand and Lindell Avenues, St. Louis
DESIGN AND CHINA DECORATION
 Lessons in Design by Correspondence
 At Four Winds Pottery Summer School, Syracuse, N. Y.
 JUNE 30 TO AUGUST 9

Mrs. B. B. Crandall
Classes in Ceramics, Oils, Water Colors
AND THE CRAFTS
 White China and Art Materials for sale
 A full line of O'Hara's colors, mediums, etc. Mrs. Phillips
 flesh palette and colors. Agent Ceramic Studio Publications.

Jessie Louise Clapp
 511 McCarthy Building, SYRACUSE, N. Y.
TEACHER OF CHINA PAINTING
 and dealer in Ceramic Supplies.
 Manufacturer of "SYRACUSE" OUTLINING INK
 See Advertisement on another page

Miss Amy F. Dalrymple
EXHIBITION of DECORATED CHINA
 Lessons in China and Water Color Painting
 Visitors are most welcome
 Trinity Court, Boston, Mass. Telephone 4030 Back Bay.

Miss Mabel C. Dibble
 STUDIO 806 MARSHALL FIELD BUILDING,
 Cor. Wabash Ave. and Washington St., Chicago.
Teacher of Conventional Design and Enamel Work on Porcelain
Booklet "How to Apply Enamels" 50c
 Send for price list of my tested Colored Enamels, and catalogue of
 Water Color Designs for China.
IMPORTER of JAPANESE SATSUMA WARE for DECORATING

Miss Gertrude Estabrooks'
 Book on Methods and Colors for painting in Water
 Color. Price \$1.00.
 Lessons given and studies to rent. Heads, Figures,
 Flowers and Landscapes. Send for catalogue.
SPECIAL ATTENTION GIVEN TO STUDIES FOR BEGINNERS.
PAINTS AND MATERIALS USED IN MY CLASSES FOR SALE
 1103 Auditorium Tower, Chicago, Ill.

Mrs. A. A. Frazee
 Studio 1105 Auditorium Tower. Entrance on Congress St., Chicago
TEACHER OF CONVENTIONAL DESIGN AND
ENAMEL WORK ON PORCELAIN
 Send for my Tested, Hard and Satsuma Enamel.
ORIGINAL DESIGNS FOR CONVENTIONAL WORK
MADE TO ORDER

Teachers' Directory

California
SAN FRANCISCO
 Mrs. G. E. Dorn, 437 Powell St.
 Rose-Nell Amsbary, 1350 Franklin St.,
 cor. Sutter St.

Colorado
DENVER
 Miss Ida C. Failing, 1041 Acoma St.
District of Columbia
WASHINGTON
 Mr. Paul Putzki, 1110 F. St., N. W.,
 Room 50.
 Sherratt Art Studio, 608 13th St., N. W.
 Mrs. M. W. Buiton, 921 1/2 New York
 Avenue.

Georgia
ATLANTA
 Miss Jeannette Williams, 375 Piedmont
 Avenue.

Illinois
CHICAGO
 D. M. Campana Art School, Room 112
 Auditorium Bldg.
 Miss Mabel C. Dibble, Studio 806
 Marshall Field Building.
 Mrs. A. A. Frazee, Studio 1105 Auditor-
 ium Tower, Entrance on Congress St.
 May E. Reynolds, 115 Auditorium Bldg.
 Prof. Franz J. Schwab, 126 So. Ridge-
 land Avenue, Oak Park.
 Blanche Van Court Schneider, 102
 Auditorium Building.
 Gertrude Estabrooks, 1103 Auditorium
 Tower.
 The Art Institute of Chicago, Dept. K.

Iowa
DAVENPORT
 Miss Edith Alma Ross, 312 E. 14th St.
DES MOINES
 Mrs. Alice Seymour, 4200 Harwood
 Drive.
 Ada-Borre-Newquist, 3d floor Wilkins'
 Dept. Store.
 Miss Frances Blanchard, 3 Florentine
 Building, 402 7th Street.

Kansas
WICHITA
 Mrs. G. L. Schuetz, 3d floor, Rora-
 baugh Store.

Louisiana
NEW ORLEANS
 Miss Sally S. Holt, 1434 Pleasant St.

Massachusetts
BOSTON
 Mrs. H. E. Hersam, 165 Tremont St.
 Marion Aida Youngjohn, Hastings
 Building, 165 Tremont Street.
 Miss Amy F. Dalrymple, Trinity Court.

Missouri
ST. LOUIS
 Mrs. K. E. Cherry, Marina Building
 Grand and Lindell Avenues.

KANSAS CITY
 Mrs. Gertrude T. Todd, 3009 Fores
 Avenue.

Minnesota
ST. PAUL
 Mrs. Henrietta Barclay Paist, 2298
 Commonwealth Ave., St. Anthony
 Park.

New Jersey
NEWARK
 Mrs. F. N. Waterfield, 149 Washington
 Street.
 Miss Charlotte Kroll, 149 Washington
 Street.

New York
BROOKLYN
 Miss Leah H. Rodman, 7 Parkside
 Court.
BUFFALO
 Mrs. C. C. Filkins, 609 Main Street.

NEW YORK
 Mrs. Ada Murray Travis, Florentine
 Court, 166 West 129th St., cor. 7th
 Ave.
 Miss M. M. Mason, 218 W. 59th St.
 Dorothea Warren O'Hara, 132 E. 19th
 Street.
 Mrs. Carrie L. Gwatkin, 2790 Broadway
 Nell Garner Prince, 336 W. 95th St.
 Miss Emily F. Peacock
 Mrs. L. Vance-Phillips, 13 Central Park
 West.
 Mrs. Ada Murray Travis, 166 W. 129th
 St., cor. 7th Ave.
 Miss Leah H. Rodman, 47 W. 36th St.
 Osgood Art School, Annette Osgood
 Stanton, Prop., 181 West 73d St.
 L. Vance-Phillips, 13 Central Park West
 Mrs. M. A. Neal, Studio 1425 Broad-
 way, cor. 40th St.

SYRACUSE
 Miss Jessie Louise Clapp
 McCarthy Block, corner South
 Salina and Onondaga Streets.

Ohio
COLUMBUS
 Miss Mint M. Hood, 1092 E. Rich St.

Oregon
PORTLAND
 Maude Iliff, 30 North 20th Street.
 Jeanne M. Stewart, 1201 Wilcox Bldg

Carrie L. Gwatkin

2790 Broadway, between 107th and 108th Street
 NEW YORK CITY

TEACHER of CHINA PAINTING
ENAMEL WORK A'SPECIALTY

FIRING MATERIALS

Miss Sally S. Holt
 STUDIO, 1434 PLEASANT ST., NEW ORLEANS
CLASSES, Design, Porcelain Decoration,
Newcomb Embroidery.
 Agent for Ceramic Studio Publications
 "FAVORITE" CHINA FOR SALE.

Mrs. F. N. Waterfield
Miss Charlotte Kroll
 DOMESTIC STUDIOS
 149 Washington St., Newark, N. J.

CLASSES IN PORCELAIN DECORATION
FIRING DAILY

Miss M. M. Mason
 218 West 59th St., New York
 Classes { **The Principles of Design**, with studio work for teach-
 ers, craftsmen and designers. **Painting in Oil and**
Water Color—Ceramics—The use of colors, enamels, etc
 Catalogue of designs upon request

Mrs. M. A. Neal
 1425 Broadway, New York
 Instruction in
DECORATION of PORCELAIN and WATER COLOR
 Painting in all branches—Original Designs—Methods
 Firing Phone Bryant 2297

Ada Borre-Newquist
THE CHINA SHOP
 3d Floor Wilkins' Department Store
 DES MOINES, IOWA
CHINA—Decorated and White—MATERIALS
 Instructor in China Decoration and Water Colors. Firing.

Dorothea Warren O'Hara
 132 East 19th Street, New York
 Design and the Decoration of Porcelain
 SEND FOR NEW CATALOGUE OF DESIGNS

Henrietta Barclay Paist
Design and the Decoration of Porcelain
 A Non-resident Course in Design for the China Decorator—In prac-
 tice for four years—Special Rates in Clubs—Write for particulars.
 500 designs for sale and to rent—Send for catalog.
FOR SALE—A portfolio of 12 designs in outline with full printed
 directions for coloring and applying to china, Price \$1.00.
 In Preparation—A Text Book on Design for the China Decora-
 tor. Twelve lessons with illustrations, Price \$1.00.
 Address 2298 COMMONWEALTH AVE., ST. PAUL, MINN.

Nell Garner Prince
 STUDIO 336 W. 95th ST., NEW YORK CITY.
DESIGN and CHINA DECORATION
 Designs to Rent
 Lessons by Correspondence

L. Vance-Phillips
 13 Central Park West, New York City
CERAMICS—IVORY MINIATURES
 Mineral Colors for Flesh Painting and Decorative Painting—
 Enamels ready for use—Send for price lists.
 A teacher's card insures liberal discount.
 CHAUTAUQUA SUMMER SCHOOL

Paul Putzki
Classes in China and Water Colors
 STUDIOS { 1110 F St. N. W., Washington, D. C.
 815 No. Howard St., Baltimore, Md.
 The Putzki Colors carefully selected and prepared, also
 Medium for sale. Price list mailed on application.

May E. Reynolds**LESSONS IN CHINA PAINTING**

1,000 Naturalistic and Conventional Studies for Rent
SEND FOR CATALOGUE JUST OUT
 115 Auditorium Bldg., Chicago, Ill.

Miss Edith Alma Ross**New Studies in Water Color for Rent**

New designs for china decoration, naturalistic and conventional
 New Landscape Studies.
 New designs for dinner cards, tally cards and calendars.
 Special new designs for china arranged in sets.
 Studies sent on approval upon receipt of reference.
 For Price-list Address 312 E. Fourteenth St., Davenport, Iowa.

Miss Leah H. Rodman

STUDIOS { 47 West 36th Street, New York City.
 { 7 Parkside Court, Brooklyn, N. Y.

Instruction in Design, Enamels, Naturalistic and Conventional Painting.

Conventional Designs with Color Schemes For Sale
 From 20 cents to \$1.50.
 Naturalistic Designs for rent by the week.
 New designs every month.

Arrie E. Rogers

Design and its application to China and Leather Crafts

STUDIO

625 Clyde Street
 Pittsburg, Pa.

Phone 1943-J. Schenley Designs with color schemes furnished

Blanche Van Court Schneider**Water Color Studies For Sale or Rent**

Designs, Stains and Tools for Leather Craft. Write for prices on old studies and new catalogue.

STUDIO 102 AUDITORIUM BUILDING, CHICAGO, ILL.
 CLASSES DAILY EXCEPT SATURDAY

Jeanne M. Stewart

Formerly of Chicago is now located at 1206-7 Wilcox Building, Portland, Oregon

CHINA, WATER COLORS, DESIGN

Send for 1913 CATALOGUE containing many new and unique suggestions. Lists upon application.

Teachers' Directory

Oklahoma.
OKLAHOMA CITY
 Mrs. Wynn R. Jewell, 23 1-2 Broadway Circle.

Pennsylvania
WILLIAMSPORT
 Jessie M. Bard
 Williamsport-Dickinson Seminary.
 Present address, Four Winds Pottery
 Summer School, Syracuse, N. Y.

PITTSBURG
 Arrie E. Rogers, 625 Clyde Street.

Tennessee
CHATTANOOGA
 Mrs. B. B. Crandall, 230 E. Terrace.

Wisconsin
MILWAUKEE
 Anna E. Pierce, 194 11th St.

For Sale

Old established China Kiln Business. Owner has other interests. A rare chance to go into business already paying—unlimited chance for expansion. Address A. care of Ceramic Studio, Syracuse, N. Y.

Wanted

by a Practical Pottery Teacher, a position to take charge of classes in an established school. Address

CHARLES VOLKMAR
METUCHEN, N. J.

Ione Wheeler

Designer and Decorator of Porcelain and Leather Goods

Special Orders

CLASS AND PRIVATE INSTRUCTION BY APPOINTMENT

DESIGNS FOR RENT

917 Fine Arts Building
 410 Michigan Avenue
CHICAGO, ILL.

Mrs. Alice Seymour

4200 Harwood Drive, Des Moines, Iowa

WATER COLOR DESIGNS FOR CHINA

Holiday Cards and Folders Printed in Outline for Hand Coloring.

Prof. Franz J. Schwarz

126 S. Ridgeland Ave., Oak Park, Ill. Studio for instruction in figure and miniature painting on porcelain and ivory. Also modern original conventional work. Telephone Oak Park 3807 R.

Modern Conventional Designs made to order to fit any shape of china.

Studio can be reached in 35 minutes from the city by taking the Chicago and Oak Park Elevated R'y at any loop station and getting off at Ridgeland Ave. Walk half block south.

Mrs. Gertrude T. Todd**DESIGNER AND DECORATOR OF PORCELAIN**

Studio 3009 Forest Ave., Kansas City, Mo.

Mrs. Ada Murray Travis

Telephone 1183 Morningside

Studio Florentine Court 166 West 129th St., New York City
TO OUT OF TOWN TEACHERS

I am prepared to show for the coming season the largest collection of Studies in ENAMEL, Conventional and Naturalistic Designs and Color Schemes. Over one hundred pieces in Vases, Placques Tankards, Comports, Trays, Punch Bowls, Pitchers, etc.

St. Louis School of Fine Arts**WASHINGTON UNIVERSITY****POTTERY, CERAMIC DECORATION****AND INSTRUCTION IN ALL BRANCHES OF THE ARTS**

LINDELL BOULEVARD AND SKINKER ROAD

For Full Information and Free Illustrated Catalogue

Apply to E. H. WUERPEL, DIRECTOR

Orders are coming for "Book of Cups and Saucers" from all over the world

A. B. Cobden's Ceramic Art School

COBDEN'S SPECIAL CERAMIC COLORS In Powder

COBDEN'S PURE ROMAN GOLD First Quality Only

MEDIUMS, BRUSHES AND ALL MATERIALS FOR CHINA DECORATING

SOLE AGENT FOR PERFECTION KILNS

13 South Sixteenth Street

PHILADELPHIA, PA.

Special Agent for Ceramic Studio Publications

You need the very best kiln

If you buy of us you will have it—the Revetation. Write us for particulars and terms. Prices from \$44.00 up. Come and see them being fired any morning.

**EVERYTHING FOR ARTISTS AND CHINA PAINTERS**

A. H. Abbott & Co., 127 North Wabash Ave., Chicago

SELLING AGENTS FOR REVELATION KILNS OUTSIDE OF COOK COUNTY, ILL

CHINA FOR DECORATING

NOVELTIES IN HAVILAND, FRENCH, GERMAN, BELLEEK SATSUMA AND SEDJI

Also Complete Stock of Artist's Materials

HASBURG'S and SLEEPER'S GOLDS, 65c box; \$7.20 per doz.
ORDERS BY MAIL GIVEN PROMPT ATTENTION

HERMAN'S ART STORE

118 N. Pennsylvania St., Indianapolis, Indiana

MANUFACTURERS OF**SHERRATT'S ROMAN GOLD**

This Gold is superior in quality and quantity. Once used always used. Roman and Unfluxed Gold, \$1.00 per box. Green and Red Gold, \$1.00 per box. Silver, 50 cents per box. Dealers' and Teachers' Rates on application.

HAND PAINTED CHINA A SPECIALTY
 Lessons in China Painting. White China and all materials for China Decoration for sale. Agent for Revelation China Kiln. Instructions in firing.

SHERRATT'S CHINA ART STORE

608 13TH STREET, N. W.

WASHINGTON, D. C.

OSGOOD ART SCHOOL**Handbook on China Painting**

It is the most successful work of the kind ever published. It teaches most: it sells best, being now in its 19th Edition. In flexible Cloth Covers, 200 pages, Illustrated. At Art and Book Stores, or sent anywhere by mail for 75 cents, postfree; Stamps not accepted

181 West 73d Street, New York City

**PHOTOGRAPH**

and

MINIATURE PORTRAIT

Painting on China by

F. J. H. Abendroth

415 E. 9th St., KANSAS CITY, MO.

Lessons at the studio; also by mail
 Price list on request

MRS. H. E. HERSAM

165 Tremont Street,

BOSTON, MASS

IMPORTER of WHITE CHINA from ALL COUNTRIES

Full line of choice Haviland! Also Satsuma.

FIRING EVERY DAY

AGENT FOR REVELATION KILNS

When writing to advertisers please mention this magazine

THE REVELATION KILNS

H. J. CAULKINS

Especially well adapted for Glass Firing

M. C. PERRY

If china decorators would do their own firing with a Revelation Kiln, then figure what they had saved, the results would be another revelation.



This is our new No. 3 round kiln.

The removable tubes by the door constitute the essential advantage of this kiln, as they make a complete circle of flame about the oven. They may be used or not, at the will of the firer, but are especially desirable when an even, strong heat is necessary for certain classes of work.

Our Pottery Kilns are built on the same plan, with heavier construction and Crane Hinge Doors. We have a small combination kiln for studio and craft work as well as school work, which cannot be surpassed. We also make larger kilns, which will fire to any heat required for developing clay bodies or porcelain glazes. For the first time in the history of ceramics these kilns have made it

possible for the amateur to develop the highest grade of professional pottery.

The most perfect device for public or private studio use, as good chimney connection is all that is required for perfect operation. The fuel, kerosene oil, is easily obtained in all places.

Being of tubular construction, so that a series of little firebrick flues form the wall of the oven, there is no chance for warping and going out of shape, as in the case of a flat brick wall.

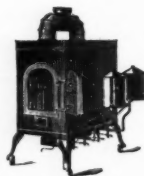
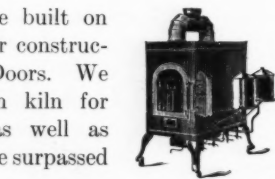
No plumbing, no gas bills, no flying back in the mixer, no escaping of unhealthful or disagreeable fumes into the room.

The radiation of heat into the interior is almost without loss, since the fire-brick forming the tubes is

very thin. On the other hand, the fire-brick and heavy non-conducting wall on the outside prevents the radiation of heat into the room so that the kiln can be fired with comfort.

No. 6 (see below)—This is the most popular size for general studio use. No. 7 is for professional and factory firing.

These kilns may be arranged with a series of shelves to accommodate flat glass.



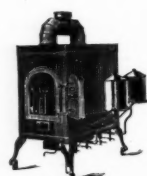
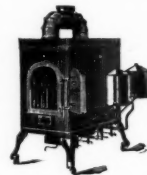
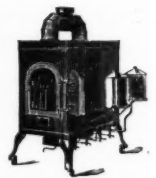
We also construct to order all sizes and shapes of kilns for all purposes requiring heat in manufacturing, for melting, enameling, fusing, testing, etc., both in the open flame and closed oven.

Send for one of our catalogues containing testimonials of the foremost decorators in this and other countries who make exclusive use of Revelation Kilns.

If you want to know about the Revelation Kiln ASK THOSE WHO USE THEM

H. J. CAULKINS & CO.

Manufacturers of China Kilns, Pottery Kilns, Enamel Furnaces, Dental, and other high heat furnaces
Smith Building, State and Griswold Streets, DETROIT, MICH.



KERAMIC STUDIO

KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY
for the
DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

Editor—Mrs. Adelaide Alsop-Robineau.
Publishers—KERAMIC STUDIO PUBLISHING COMPANY
Samuel Edouard Robineau, President; George H. Clark, Vice-President and Treasurer;
Adelaide Alsop-Robineau, Secretary.

SYRACUSE, N. Y.

Subscriptions

One year	\$4.00
One year, to all foreign countries within the Postal Union	4.00
Trial subscriptions, three months	1.00
Single copies	40 cents

CLUB RATES

Five subscriptions	Each \$3.65
Ten subscriptions	Each 3.50

General Advertisements

Copy must be sent on or before the 1st of month preceding date of issue.

Full page, 8 x 11	\$45.00	Eighth page, 2 3/4 x 4	\$9.00
Half page, 8 x 5 1/2	25.00	2 inch, single column, 4 in. wide	7.00
Quarter page, 4 x 5 1/2	15.00	1 1/2 inch, single column, 4 in. wide	5.50
4 inches, single column, 4 inches wide	12.50	1 inch, single column, 4 inches wide	4.00
3 inch, single column, 4 inches wide	10.50	3/4 inch, single column, 4 inches wide	2.50

Discount 10 per cent. on yearly contracts only.

Teachers' Special Rates

Directory, 85 cents per issue; \$9 per year; payable in advance.
Card 1 x 3 and Directory \$2.50 per issue; \$24 per year, payable quarterly in advance.
Magazines sent free to all advertisers.

All communications and remittances should be sent to
KERAMIC STUDIO PUBLISHING COMPANY.
SYRACUSE, N. Y.

Copyrighted, 1912, by the Keramic Studio Publishing Co., Syracuse, N. Y.
Entered at the Post Office at Syracuse, N. Y., as Second Class Matter, August 2, 1899

TEACH CHINA PAINTING



Why pay Twenty Dollars? for a course of 20 or 30 lessons in China Painting, when the very essence of such a course is thoroughly explained in a book that costs you but 25 cents? This book, entitled

COLORS AND COLORING IN CHINA PAINTING

treats on colors, lustrs, firing, flowers, fruits, harmony, high lights, shading tinting, flushing, undertones, color schemes, backgrounds, etc. Contains charts showing 108 china colors. Price 25 cents postpaid. Send coin or money order

KERAMIC SUPPLY CO., 358 HUME-MANSUR BUILDING, INDIANAPOLIS, IND.

B. F. DRAKENFELD & CO., INC.

ESTABLISHED 1869

CHINA COLORS

Sole American Selling Agents for the foremost
European Manufactories

PREPARED GLAZES

Most complete line of Majolica and Matt Glazes

DECORATING SUPPLIES

Highest Grade French Brushes made especially for
us for use with mineral colors

ROMAN GOLDS

The standard of excellence for over forty years

CATALOGUE MAILED FREE UPON APPLICATION

MAIN OFFICE

50 MURRAY ST. - - NEW YORK

BRANCHES: EAST LIVERPOOL, OHIO; CHICAGO, ILL.

F. W. Devoe & C. T. Raynolds Co. DISTRIBUTING AGENTS EOR HASBURG'S GOLD

Prepared Ready for Use on Glass Slabs 3x3 inches



THE ONLY GOLD

on the market put up right. COST NO MORE than others and is
WORTH MORE because it is better, goes further, works smoother
is purer, richer, and always uniform. ALL SHADES ALWAYS IN
STOCK.

F. W. Devoe & Co.'s Liquid Bright Gold
Oils and Mediums

Pencils and Brushes for China Painting

Agents for Coover's Gold, Outline Letters and Designs

NEW YORK

CHICAGO

KANSAS CITY

O. D. X., COOVER, CAMPANA and KERAMIC DESIGNS in Stock



THIS CUP AND SAUCER 15 Cents Each

FIRST QUALITY IMPORTED CHINA AT CUT PRICES
CHINA DECORATORS' PROFIT. Several hundred new novelties for Christmas
orders. Immense catalogue FREE, (Postage Paid).
O. D. X., COOVER, CAMPANA and KERAMIC STUDIO STUDIES always on hand

GEO. W. DAVIS & CO., Importers since 1888
2346 Pleasant Street, Rochester, N. Y.

THE ORIGINAL PARCEL POST CHINA HOUSE

Send For Our Illustrated Catalogue of CHINA to DECORATE

New and Complete stock including all the latest shapes
in French, German and Belleek wares. Special dis-
count to teachers and academies.

Haviland Dinner Sets

Ready for immediate shipment. Derby and Ranson
shapes. Special low net prices. Ask for illustrated
price list.

SUPPLIES: Hasburg's Gold \$7.20 per doz., 65c
per box. LaCroix Colors 33 1-3 %
discount from manufacturer's list. All other goods at
similar low prices. Agents for Revelation China Kilns.

WRITE TO-DAY. KNOW OUR PRICES BEFORE YOU BUY
THE A. B. CLOSSON, JR., CO., CINCINNATI, O.

GOLD PLATED MOUNTS WITH MEDALLIONS, 10 CENTS
EACH. HIGH GRADE COLORS. Write for Price List.
IMPERIAL ART CO., 132 Howard Ave., UTICA, N. Y.

When writing to advertisers please mention this magazine

KERAMIC STUDIO

NOTE NEW ADDRESS

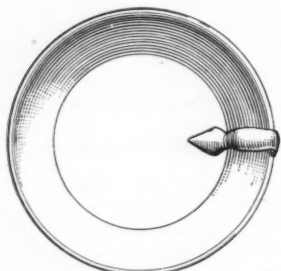
M. T. WYNNE 52 WEST 36TH STREET
NEW YORK CITY



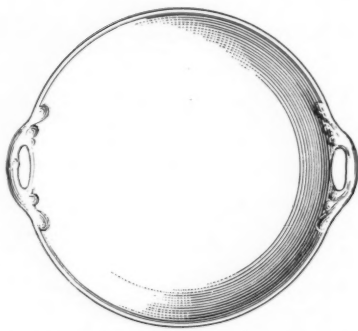
Plain Austrian China Tea Cup and Saucer
Special 15 cents each

Specials for this month (October) only:

These Specials are all FIRST QUALITY CHINA—no seconds



Plain French China Butter Ball Tray
Special 19 cents each



Austrian China Plain Handled Cake Plate, 10½ inches
Special 21 cents each



French China Plain Cheese and Cracker Dish
Special 66 cents each



Austrian China Crescent
Shape Napkin Ring
Special 14 cents each



Austrian China Twisted
Pepper or Salt
Special 35 cents dozen

Importers of Fine White China for Decorating

Full Line of Royal Japanese Satsuma Ware for Enamels

FALL SUPPLEMENT IS READY FOR MAILING

A. SARTORIUS & CO.

57 MURRAY STREET
NEW YORK

Manufacturing Artists' Colormen.

**EVERYTHING FOR OIL, WATER COLOR
AND CHINA PAINTING**

**A. Sartorius & Co.'s Mat Roman Gold and
Hard Roman Gold**

Put up on Glass Slabs, in Glass Pots and in half ounce Troy weight
(10 penny weights) Glass Jars.

**The quality and pure yellow color of this Gold
cannot be excelled**

Send for our Illustrated Catalogue (12th Edition) containing many instructions how to
mix and apply Colors.

When writing to advertisers please mention this magazine

**Overglaze Colors
In Powder**



**Special
Colored Relief
Enamels**

Colored Relief Enamels as used by Miss Mason and her pupils are now prepared **MIXED READY FOR USE** in a comprehensive range of colors, approximating the color schemes of the Chinese and Persian Ceramics as well as those of the best periods of French, Spanish and Italian Wares.

Catalogues with instructions for the use of all materials sent upon request.

M. M. MASON, - - - 218 West 59th Street, New York City

ESTABLISHED 1887

**FRANK DOEHLER
China and Artist Materials Importer**

UNIQUE GOLD, 12 boxes \$4.75, single box, 50c

HASBURG'S GOLD, 12 boxes \$7.20, single box, 65c.

SHERRATT'S GOLD, 12 boxes, \$10.00, single box, 90c

SPECIAL SALE FOR OCTOBER

Catalogue

No. 209 German Cups and Saucers Package lots \$1.50 doz. net

No. 307 French Hat pin holder 10c.

Special attention paid to out of town orders, large or small
Agent for H. J. Caulkins & Co., Revelation Kilns

WRITE FOR CATALOGUE

DOEHLER'S BLOCK

ROCHESTER, N. Y.

235-237-239 Clinton Avenue North

"RAILSBACK'S"

It Would Be Easy To Plan Your Fall and Christmas

decorating if you could only visit our store and see the great variety of china we have assembled for you. Our stock is now complete and the largest we have ever had. Our new catalogue, just issued, will give you the next best information about it and it is free to all who are actually interested.

EVERYTHING FOR THE CHINA DECORATOR

RAILSBACK CHINA CO.

322 WEST 5TH STREET

LOS ANGELES, CAL.

J. N. ADAM & CO.

"BUFFALO'S BIG STORE"

In This Department You Will Find
All Materials Used In

**CHINA DECORATION
AND
OIL AND WATER COLORS**

New and Latest Styles in White China
are constantly arriving

*Remember, our school Wednesday and
Saturday of each week, from 9 to 12 a. m.
is FREE TO ALL*

Special attention is given to mail orders, whether large or
small, and safe delivery guaranteed.

AGENTS FOR PERFECTION KILNS

A Postal Will Bring Our Catalog

Wilke Studio China Kiln

FOR FIRING DECO-
RATED CHINA,
GLASS, ETC.

WRITE FOR
CATALOGUE



MANUFACTURED BY
LAVELLE FOUNDRY CO., ANDERSON, IND., U. S. A.

M. E. REYNOLDS

One Thousand Water Color
Studies For Rent

Reliable Powder Colors
For China

Strong and Finely Ground

SEND FOR CATALOGUE

Studios 115-116 Auditorium Bldg.
CHICAGO

ESTABLISHED



FORTY YEARS

HALL'S SUPERIOR ROMAN GOLD

FOR QUALITY AND QUANTITY
HAS NO EQUAL

Put up in Boxes or in Air Tight Glass Jars

POSTAGE OR EXPRESSAGE PAID

SEND FOR A FREE SAMPLE

Manufacturers also of the

FAMOUS UNIQUE GOLD

PUT UP IN SEALED GLASS PANS

NEW CATALOGUE IS NOW READY

and will be sent on application

The most Complete Book on Ceramic Materials ever issued

Franklin Hall 116 NORTH 15TH STREET Philadelphia, Pa.

DEALER IN ALL MATERIALS FOR CHINA DECORATION

OPENING---A NEW DEPARTMENT WHITE CHINA---ARTISTS' MATERIAL

In connection with the opening of our new store we announce the establishing of a department devoted exclusively to White China and Artists' Materials. A man of many years' experience is in charge and new stocks of reliable merchandise have been bought. You will find everything very reasonably priced.

NEW CHINA

All makes—French
German, Belleek

NEW PAINTS

Tube Colors, Powder
Colors in all makes
both Foreign and
Domestic

NEW ARTIST'S MATERIALS

Everything the Artist needs

NEW LUSTRES

The most reliable
and exclusive

NEW BRUSHES

The best imported
makes

FRESH GOLD, SILVER, PLATINUM

In all the popular makes

Better Than A Catalogue

We have traveling salesmen who carry a full line of samples and display them in many of the towns and cities of the Middle West. If you are interested we will arrange for you to see them.

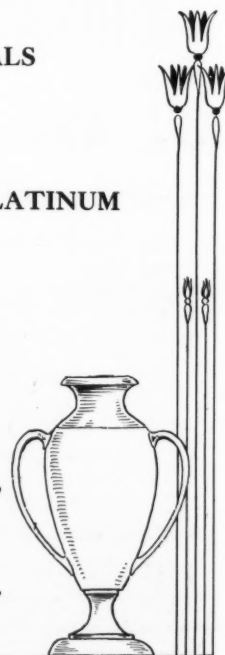
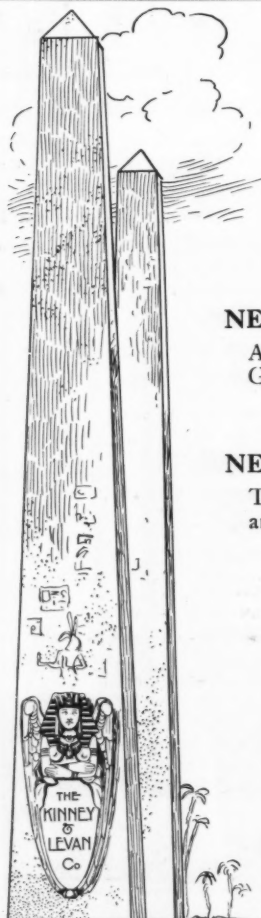
The KINNEY & LEVAN CO.

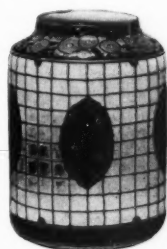
1375-1385 Euclid Avenue

CLEVELAND

U. S. A.

The largest exclusive store of its kind in America





THE ECONOMY OF THE BEST

WE ADMIT our products are the finest to be had and that the price is comparatively high when you make comparisons on the dollars and cents basis, but

WE CONTEND that when you consider the amount and character of the results obtained our products are comparatively economical.

WE COULD easily put up *larger* packages to sell at a *smaller* price, at a *greater* profit to us merely by adding certain harmless, and equally worthless, ingredients that cost practically nothing, *but we won't*.

YOU GET MORE for your money, more surface covering color, more lasting color, more brilliant color, in *our* goods than in any line now on the market and that is

THE ECONOMY OF THE BEST

Our goods measure *up* to a *standard* rather than *down* to a *price*.

These goods are not to be had *everywhere*, but there *are* high class stores throughout the country where the best of the best is featured, where

DOROTHEA WARREN O'HARA'S
COLORS and ENAMELS ARE TO BE HAD

If there is no such store in your city we can supply you by mail.
Information and prices upon request.

WARREN-O'HARA COLOR COMPANY
132 East 19th Street, New York City

"SPHINX" IMPROVED CHINA PAINTING PALETTE BOX

WITH REMOVABLE PALETTE



The most handy and easily cleaned palette. Used and endorsed by professionals throughout the country. Sizes 6x7 inches and 9x13 in.

BRUSHES FOR CHINA PAINTING

LARGEST ASSORTMENT OF ALL STYLES OF BRUSHES

NEW SPHINX KERAMIC BURNISH GOLDS NEW

The height of perfection in vitrifiable golds. A trial will convince you of its merits.

WHITE CHINA

for decorating can be had at our branch house, 825 Washington Ave., St. Louis, Mo. Write to them for catalogue.

Kilns TO BURN GAS, KEROSENE OR CHARCOAL Kilns

HANDBOOKS ON CHINA PAINTING

F. WEBER & CO.

China Painting and Artists' Materials
PHILADELPHIA, PA.

ST. LOUIS, MO.

BRANCH HOUSES

BALTIMORE, MD.

General catalogue vol. 325 mailed on request.

JESSIE LOUISE CLAPP

Manufacturer of

"SYRACUSE" OUTLINING INK

SOLD BY PROMINENT DEALERS!

Or direct. Large bottle 40 cts. Small bottle 25 cts. Post-paid

Dealer in Ceramic and other Artist Supplies

"SPHINX" GOLD, 68 cts. postpaid. COOVER'S OUTLINES

K. E. CHERRY'S COLORS—THE NEW "DUSTING COLORS"
in full size and half size vials. Send for price list.

New Patterns in "Favorite" and "Satsuma"

Sleeper's Crucible Gold, 67 cents, post-paid

Unfluxed—Roman—Antique Green—Green—Red Bronze—Silver

ELARCO FLEXIBLE RULER, Price, 30 cts. post-paid

IMPROVED CERAMIC GAUGE, Price, 50 cts. post-paid

JESSIE LOUISE CLAPP,

511 McCARTHY BLOCK,
SYRACUSE, N. Y.

Send 12 cts. for sample vial of my excellent low-priced colors. Any color desired.



Henrietta Barclay Paist

Design and the Decoration of Porcelain

2298 Commonwealth Ave., Saint Paul, Minn.

A Non-resident Course in Design for the China Decorator—In practice for four years—Special Rates to Clubs—Write for particulars.

500 designs for sale and to rent—Send for catalog.

FOR SALE—A portfolio of 12 designs in outline with full printed directions for coloring and applying to china, price \$1.00.

In Preparation—A Text Book on Design for the China Decorator. Twelve lessons with illustrations.

"DRY-INK"

NEW COLORS

HEATHER - - 15c

GERANIUM RED - 25c

POPLAR GREEN - 10c

DRIES WHILE USING

FINE OUTLINE. PRICE 25 CENTS

Manufactured and sold by

C. C. C.

School of Ceramic Correspondence Classes

19 JEFFERSON ST., AUBURN, N. Y.

A very full line of repairs and parts for

Revelation Kilns are carried by

A. H. ABBOTT & CO.

127 North Wabash Avenue, CHICAGO

Kiln Repairs

SELLING AGENTS FOR REVELATION KILNS OUTSIDE COOK CO., ILL.

The publishers wish to call attention to an error in the spelling of the word "plain" in the September advertisement of JOHN G. YERGEN, of Pittsburgh. The full line should read HAVILAND & CO.—PLAIN, DERBY, RANSON AND STAR

MARY ESTHER BILLINGS, Bridgeport, Conn.

BRILLIANT ENAMELS

SUPERIOR COLORS, MEDIUMS AND LUSTRES.

CORRESPONDENCE SCHOOL OF ENAMELING ON PORCELAIN

FREE MY BOOKLET, "HELPFUL HINTS FROM THE COLOR MAKER"

Send 4 Cents in Stamps to Cover Mailing

When writing to advertisers please mention this magazine

REUSCHE'S PATENT ROMAN GOLD



FAC-SIMILE OF BOX LABEL

is the only Gold protected by an **adjustable** dust-proof cover—you can remove and **replace** it as often as you wish. It is the only Gold thus covered which can be used **direct from the original slab**. No transfer being necessary there is **absolutely no waste**.

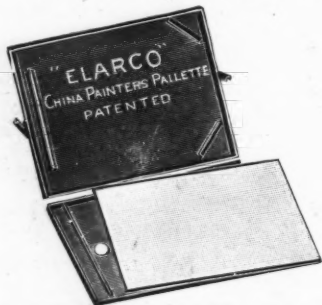
IT IS CHEMICALLY PURE—A TRIAL WILL DEMONSTRATE ITS SUPERIORITY.

PUT UP IN SIZE A, \$1.00 PER BOX—SIZE B, 75c PER BOX



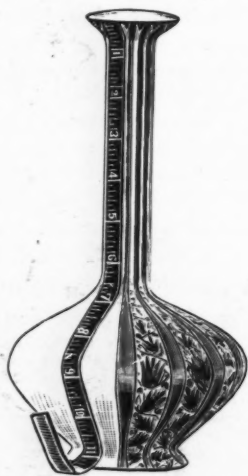
HOW TO OPEN THE PATENT GOLD

"ELARCO"
China Painters' Palette



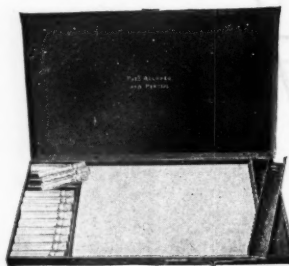
No. 2063A—Size, 9x12 inches, per piece, \$1.00

"ELARCO"
FLEXIBLE RULER



12 in. long, graduated to 1-8 inch, per piece, 20c
18 in. long, graduated to 1-16 inch, per piece, 30c

ECLIPSE INDESTRUCTIBLE PALETTE



No. 2063B—Size of Palette, 8x13½ inches, per piece, \$1.50

ELARCO ENAMELS

Specially Prepared for
**SATSUMA
BELLEEK
ENGLISH
FRENCH
and GERMAN
CHINA**

For **HARD** and **SOFT** Glazes
Write for samples and price list

REUSCHE'S
"HANDY" PALETTE

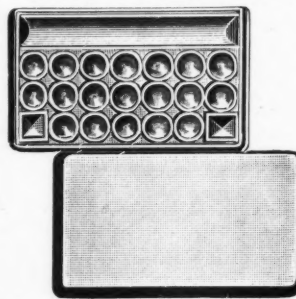


No. 2062A—Size, 8x10 inches, per piece, 75c

IMPROVED
ARTISTS'
CHINA PALETTE
WITH COVER

With 21 Raised Edge Deep Recesses

Cover of Palette resting over recesses, keeping the prepared Enamels in perfect condition. The Cover forms a very desirable painting and mixing palette.



No. 2060A—Size 7½x4½ inches, per piece, 75c

COLORS AND MATERIALS FOR THE KERAMIC ART
SEND FOR OUR ENCYCLOPAEDIC CATALOGUE

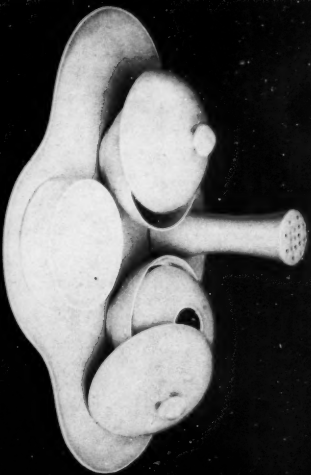
L. REUSCHE & CO., 12 Barclay St., NEW YORK
IMPORTERS AND MANUFACTURERS

When writing to advertisers please mention this magazine

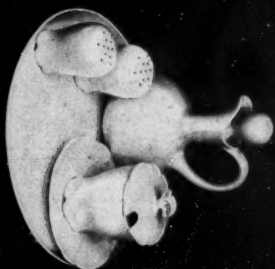
Burley & Company

Succeeded 1907 by
Burley & Tyrrell Company

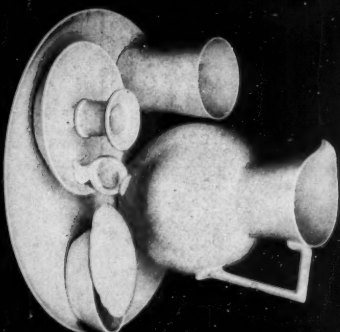
No. 7 N. Wabash Ave., Chicago



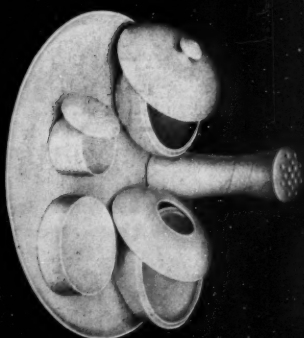
DRESSER SET NO. 8



CONDIMENT SET NO. 9



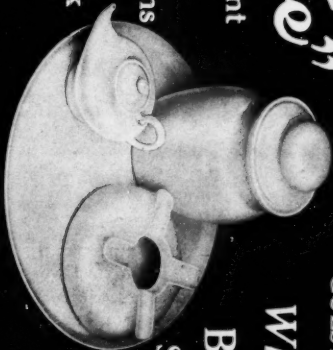
GUEST BEDROOM SET NO. 10



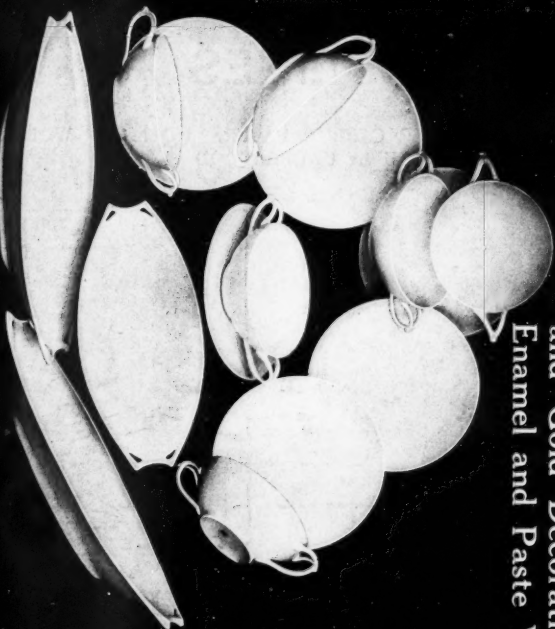
DRESSER SET NO. 11



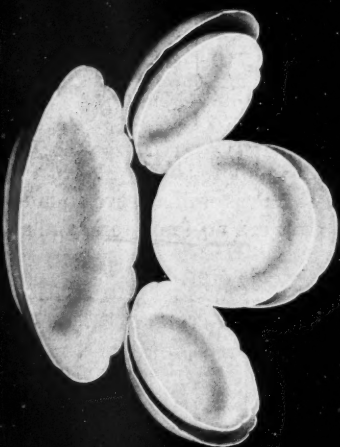
SALT AND PEPPER
SET NO. 12



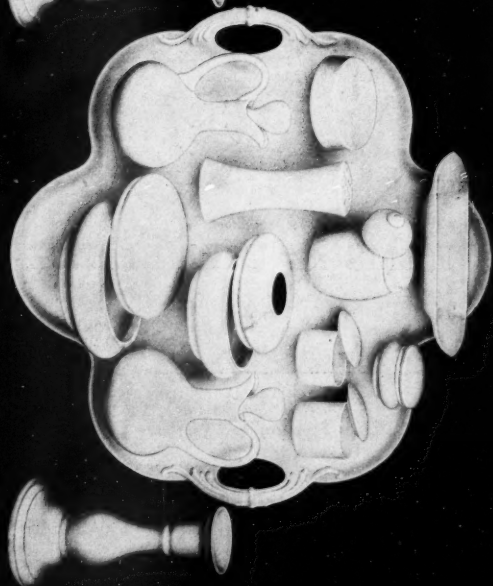
SMOKING SET NO. 13



CREAM SOUP SET NO. 15



BRICK ICE CREAM SET NO. 16



BOUDOIR SET NO. 17

"Favorite"

For Decorators Who Want
Good China

None Better for Monograms
and Gold Decorations—
Enamel and Paste Work

White China for Decorating
Beautiful white soft glaze.

Single pieces out of these sets
are sold if desired.

MANICURE SET NO. 14

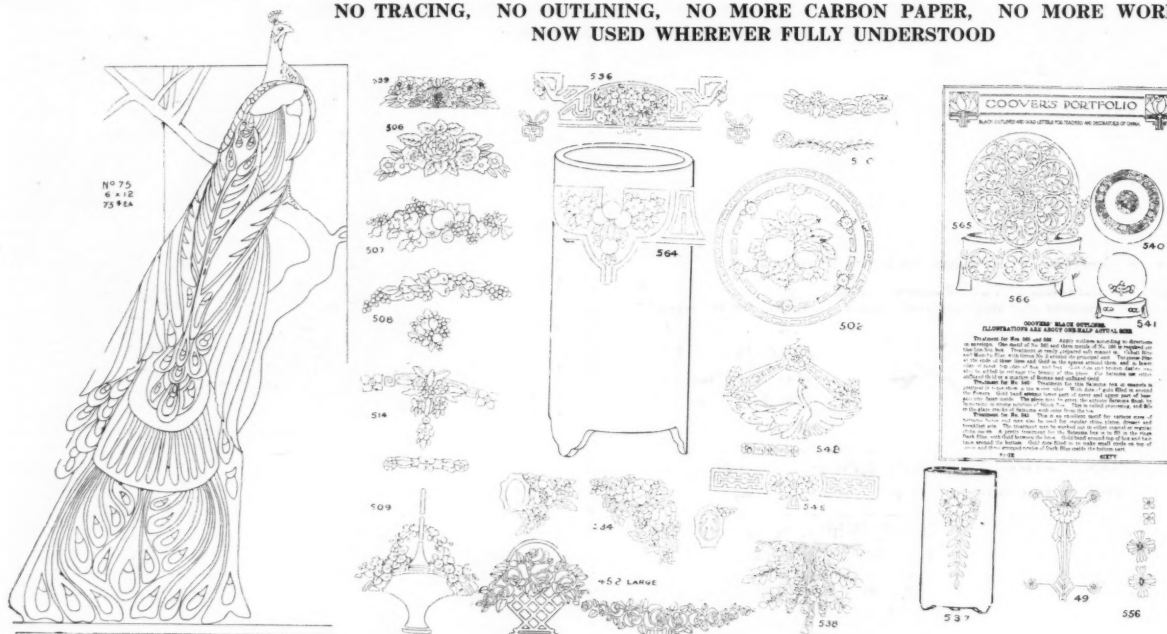


With Your Next Order Ask For
NEW ILLUSTRATED FOLDER

COOVER'S BLACK OUTLINES

SEE SAMPLE BOOK
AT YOUR DEALER'S

NO TRACING, NO OUTLINING, NO MORE CARBON PAPER, NO MORE WORRY
NOW USED WHEREVER FULLY UNDERSTOOD



FINE WORK SIMPLIFIED AND MADE MORE PROFITABLE

The best teachers and studios find the outlines interest so many new pupils in conventional as well as save so much time, effort and eye-strain, leaving more time for development of color treatment. Pupils find they can do finer work and so many more pieces of china.

TRY THE BLACK OUTLINES

I will send set of Outlines, Enamel, Conventional or Semi-Conventional, for two medium sized pieces of china with directions and Water Color study

FOR 50 CENTS
STATE YOUR CHOICE

SATSUMA WARE AND DESIGNS

So that you can try the Outlines on a piece of Satsuma ware I will send, charges paid:

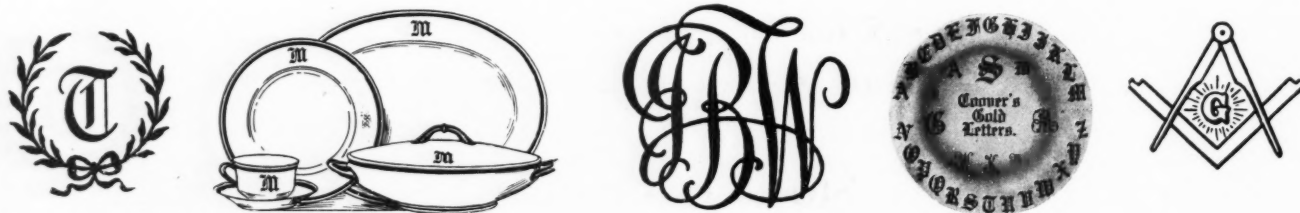
6 inch Vase and Outlines, No. 564, \$1.75
3 1/2 inch Vase and Outlines, No. 537, .40
6 inch Bonbon Box and Outlines Nos. 565, 566, \$2.50
4 inch Jewel " " " No. 540, \$.75
2 1/2 inch Button " " " No. 541, .50

Full instructions and water color study included. Satsuma ware is not hard to decorate or fire. And the finished pieces are worth from five to ten times the above cost.

WATER COLOR PORTFOLIO

70 pages, 7x11 inch Hand Colored Studies of from one to four different outlines, with printed color treatment now to be had.

A COMPLETE SET WILL BE SENT ON APPROVAL TO TEACHERS USING THE BLACK OUTLINES



COOVER'S GOLD LETTERS, MONOGRAMS AND EMBLEMS

IMPROVED QUALITY AND REDUCED IN PRICE

Genuine Coin Gold perfect in detail. To apply, immerse in tepid water, slip on to the china and fire extra hard.

Any letter in the alphabet from your dealer or sent by return mail.

OLD ENGLISH OR SCRIPT STYLE: NEW REDUCED PRICES:

1/2 inch, 45c doz. 3/4 inch, 60c doz. 1 inch, 75c doz. 1 1/2 inch, \$1.00 doz. 1 3/4 inch, \$1.50 doz. 2 1/4 inch, 25c each

MONOGRAMS, to order in one week: 1st dozen, \$3.00. Six dozen lots, \$6.00.

GOLD LODGE EMBLEMS, 1 inch, 10c each. 2 1/4 inch, 25c each. Black Outlines Lodge Emblems, 2 1/4 inch, 10c each.

GOLD WREATHS, WITH LETTERS, 1 inch, 15c each. 1 1/2 inch, 20c each. 2 1/4 inch, 30c each.

Full directions on each envelope. The film is now more flexible and the gold is heavier but the letters must be kept in the envelope before using to avoid cracking the film.

F. G. COOVER,

1339 O Street

LINCOLN, NEBRASKA

ESTABLISHED 1849

We Carry Every Requisite FOR THE CHINA DECORATOR



Send for our Volume 10 illustrated catalogue of White China, Artist's Materials, etc., and then order your next shipment of china from KING'S. We are pioneers in the white china business and will guarantee you absolute satisfaction. A trial order will convert you to our steadily growing list of satisfied customers.

THE BEST OF ALL
THE NEW SHAPES
IN FRENCH AND
GERMAN CHINA
Haviland, "Ranson" &
"Derby" open stock
patterns.

KING'S "ONE FIRE" ROMAN GOLD 60c per box
Add 2c per box postage \$6.60 per doz.

HASBURG'S Roman, Unfluxed, White, or Green Gold,
65c box, \$7.20 per doz. 3c per box postage

SHERRATT'S Roman Gold, 90c box, \$10 per dozen boxes
3 CENTS PER BOX POSTAGE

WE SELL REVELATION CHINA KILNS

IMPORTERS **L. B. King & Co.,** CHINA
DETROIT - MICHIGAN MERCHANTS

New! F. WEBER & CO'S New! "SPHINX" KERAMIC BURNISH GOLDS



Illustration 3/4 actual size.

The height of perfection in vitrifiable golds we wish to introduce in our SPHINX KERAMIC GOLDS, confident that their merits, such as, perfect color, covering qualities, easy and smooth application, etc., will readily appeal to the China Painter.

Highest Quality Roman, Unfluxed, White and Green Golds

Put up on glass slabs in absolutely Dust Proof Boxes. The CELLULOID COVER IS NOT DESTROYED WHEN TAKEN OFF THE GOLD, being held firmly by a tin cover with four clamps, which when removed, with the clamps bent upwards, serve, with lid of box closed, to keep the gold free of dust and air tight until entirely used.

F. WEBER & CO.
REQUISITES FOR THE CHINA PAINTER.

Branch (St. Louis, Mo.
Houses (Baltimore, Md.

MAIN OFFICE
AND FACTORY, PHILADELPHIA, PA.

NEW WHITE CHINA CATALOGUE

Illustrating Staples and Novelties from
the leading French and German Potteries

Largest Stock in Greater New York

Get Your Name on the List

C. K. URQUHART

1120 FULTON STREET - - BROOKLYN, NEW YORK

THE FRY ART CO.
 MANUFACTURERS OF
 Fry's Celebrated Vitrifiable Colors
 IN POWDER, AND
ROMAN GOLD FOR CHINA
 DEALERS IN ALL MATERIAL USED IN
CHINA DECORATION
 AND
 Oil and Water Color Painting
 AGENTS FOR
 HASBURG'S AND MARSCHING'S GOLD
 THE REVELATION CHINA KILN
 THE KERAMIC STUDIO
 Send for Catalogue, mentioning "Keramic Studio"
 35-37 WEST 31ST STREET, NEW YORK



White China ^A_{ND} Materials

Everything for the Art

Mrs. Filkins' New Edition Catalog

JUST ISSUED. IF YOU DID NOT RECEIVE COPY, ASK FOR IT

Novelties Galore

GENERAL REVISION OF PRICES, MOSTLY DOWNWARD

J. Pouyat "IDEAL" and the Bavarian Ranson "RACINE"
 Dinner Sets now carried in stock.

TEACHERS, Buy your OILS in BULK of us and save money

Filkins' Burnish Gold

Best for Dinner ware, over Beleck and raised paste, 65c box; \$7.20 doz.

Aurora Burnish Gold

Like others but more of it for less money - - - 60c box: \$7.00 doz.

REVELATION KILNS O. D. X. DESIGNS
 COOVER'S LETTERS AND OUTLINES
 CHERRY COLORS HASBURG'S GOLD

MRS. C. C. FILKINS

609 Main St., (above Chippewa) BUFFALO, N. Y.

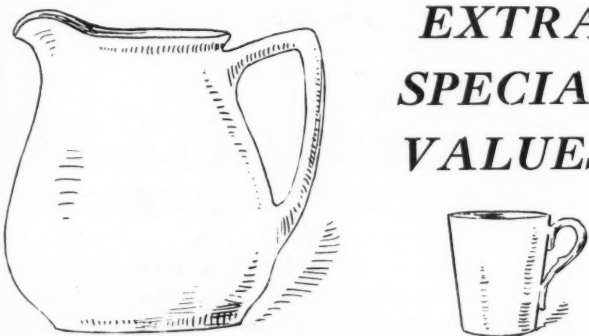
READ

A Glittering Trail



Illustrated in Colors
 from paintings by
 L. Clarence Ball
 See Page XIII This Magazine

**EXTRA
 SPECIAL
 VALUES**



This fine German China Lemonade Set is sold at a price that defies competition. Stock is limited; order at once.

H 7—Lemonade Set, 2 quart Jug and 6 Tumblers with handles.....	\$1.00 set
H 8—Lemonade Jug only, 7½ in. tall.....	.50 ea
H 9—Handle Mug only, 3½ in. tall.....	.09 ea

Write To-day!!

for our wonderful Bargain Sheet if you do not receive it every month. Note the prices here—this is only an item of the hundreds we offer at prices far below what all other dealers ask.

W. A. MAURER, Council Bluffs, Ia.
 Agents Revelation Kilns. Mfr. Klondike Gold.